

Week 3: Heather Anderson

LESSON 11

MINISTRY EXPECTATIONS:

Strand(s): Oral Communication, Reading and Literature Studies, Media Studies,

Overall Expectations:

- Oral Communication – 2. Speaking to Communicate
- Reading and Literature Studies - 1. Reading for Meaning
- Media Studies – 3. Creating Media Texts

Specific Expectations:

- Oral Communication – 2.6
- Reading and Literature Studies - 1.5 Extending Understanding of Texts
- Reading and Literature Studies – 1.6 Analysing Texts
- Media Studies – 3.3 Conventions and Techniques

ENDURING UNDERSTANDING ADDRESSED:

Students will understand that there are different types of characters used in literature in order to deliver a message.

Students will understand how to define and employ **characterization**, and specifically, how graphic novels depict characters through both image and text.

ESSENTIAL QUESTION(S) ADDRESSED:

What types of characters exist in literature and how are they characterized?

How can these be uniquely characterized in graphic novels? What non-verbal language do people use to communicate?

How can I effectively portray characters in my own graphic texts?

KNOWLEDGE :

The students will learn about the subtleties of character in order to be able to apply their learning to the creation of more complex characters in their own graphic text

SKILLS:

Students will learn to identify to demonstrate subtleties of characterization . They will learn to identify and communicate using body language. They will be able to create a character sketch through a facebook activity.

DIFFERENTIATED INSTRUCTION:

1) *Readiness* – The student will have some exposure to the notion of character from their study of Romeo and Juliet. MIND MAP provides a review.

2) *Interest* - generated through MIND MAP and use of Manga (a popular medium). Students can also choose any character they wish for the Consolidation, allowing for personal interests to direct them.

3) *Learning Profile/Style* – images are used to accommodate visual learners. Kinesthetics are incorporated through the small drama activity. Students can choose to consolidate through the computer, or if they are more inclined towards fine arts, draw a portrait of their character

ASSESSMENT TOOLS/ STRATEGIES USED:

AasL happens when students try to guess their classmate's character. (ie. Have they effectively portrayed the character?)

AforL occurs as the teacher notes whether students are picking up on visual and textual characterization cues.

LEARNING GOALS:

Students should be refreshed as to the types of characters used in literature and feel ready to better characterize the characters they are working on for their culminating activity.

MATERIALS/RESOURCES/PRE-PLANNING:

Desks in tables of 5 (x6)

Have colour characters ready with texts cut apart and have photocopies of definitions ready.

Online resources used in preparation:

<http://fictionwriting.about.com/od/glossary/g/Character.htm>

http://academic.brooklyn.cuny.edu/english/melani/lit_term.html

Facebook

AGENDA:

Mind Map

Manga Romeo and Juliet ID

Strike a pose

Comparisons

Definitions

Facebook page outline

MINDS ON: *10 minutes*

Write CHARACTER on the chalk board and create a Mind Map with all the words students associate with this. Keep them on track with the following definition of character: A character is a person depicted in a narrative or drama

ACTION: *40 minutes*

Give each table a copy of Manga Romeo and Juliet portraits with the names of the characters cut off the portraits and stacked separately (**APPENDIX 11.1**). Give 10 minutes for students to match up names with appearances.

Take up students' answers from the front of the class. Ask how they identified each character when the setting of the play was entirely different than the one they read earlier in the semester. (Answers: gender, props, facial expression, dialogue). Write their answers in a vertical list and write, MANGA above it.

Ask one student to come up for each Manga character. Mix up the pictures they are holding. One by one, ask them to pose (freeze frame) to dramatize the character they represent. Ask the rest of the class to guess the character and to explain what it is that makes it clear. How do posture and facial expressions help?

Let the students know that they have been describing *Characterization*: the way an author presents characters. Ask how Characterizations in Romeo and Juliet Manga/Comic might differ from characterization in a play that is read or watched. Create two more columns entitled READ and WATCH and ask for comparisons and contrasts for each point the students have already given.

Place the list of definitions (**APPENDIX 11.2**) on the overhead and distribute a copy to each of the students. Read the definitions below and ask the students to vote on where they belong (some will have already surfaced in the MIND MAP and in the prior definition, which will encourage participation). Have the students fill in their sheet as they go.

- The *protagonist* is the main character, who is not necessarily a hero or a heroine.
- The *antagonist* is the opponent; the *antagonist* may be society, nature, a person, or an *aspect* of the protagonist.
- A *persona* is a fictional character. Sometimes the term means the mask or alter-ego of the author; it is often used for first person works and lyric poems, to distinguish the writer of the work from the character in the work.
- A *foil* is a secondary character who contrasts with a major character; in *Romeo and Juliet*, Mercutio is often considered a foil to Romeo because he is witty and mirthful where Romeo is romantic and sullen.
- The *antihero*, a recent type, lacks or seems to lack heroic traits.
- *Characterization*: the way an author presents characters.
- *Direct presentation*: a character is described by the author, the narrator or the other characters.
- *Indirect presentation*: a character's traits are revealed by action (including facial expressions and posture) and speech

CONSOLIDATION: 20 minutes

Ask the students to create a Facebook account for any comic book character using at least 4 of the methods of characterization discussed . Circulate a piece of paper where they can sign up: each character may only appear once on the list. Distribute Facebook outline pages where the students can fill in the information (**APPENDIX 11.3**). Students need to choose an appropriate photo and ‘friend’ the teacher (through their professional, class-friendly account only!) that evening. Those who do not wish to or cannot use Facebook may use the evening to draw a picture that characterizes their chosen character. (**APPENDIX 11.3**)

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

Distribute sheet with definitions intact, missing only titles for simpler recording (**APPENDIX 11.4**)

REFLECTION:

Resources:

ABOUT.COM. Web. 20 Feb. 2012.

(<http://fictionwriting.about.com/od/glossary/g/Character.htm>).

Brooklyn College. Web. 23 Feb. 2012.

http://academic.brooklyn.cuny.edu/english/melani/lit_term.html

McDonald, John. *Romeo and Juliet The Graphic Novel: Plain Text*. Litchborough, U.K.: Classical Comics Ltd., 2009. Web. <http://www.grammarmancomic.com/romeo.html>

Leong, Sonia. Manga Shakespeare: Romeo and Juliet. Amulet Books. New York. 2007. Introduction.

APPENDICES:

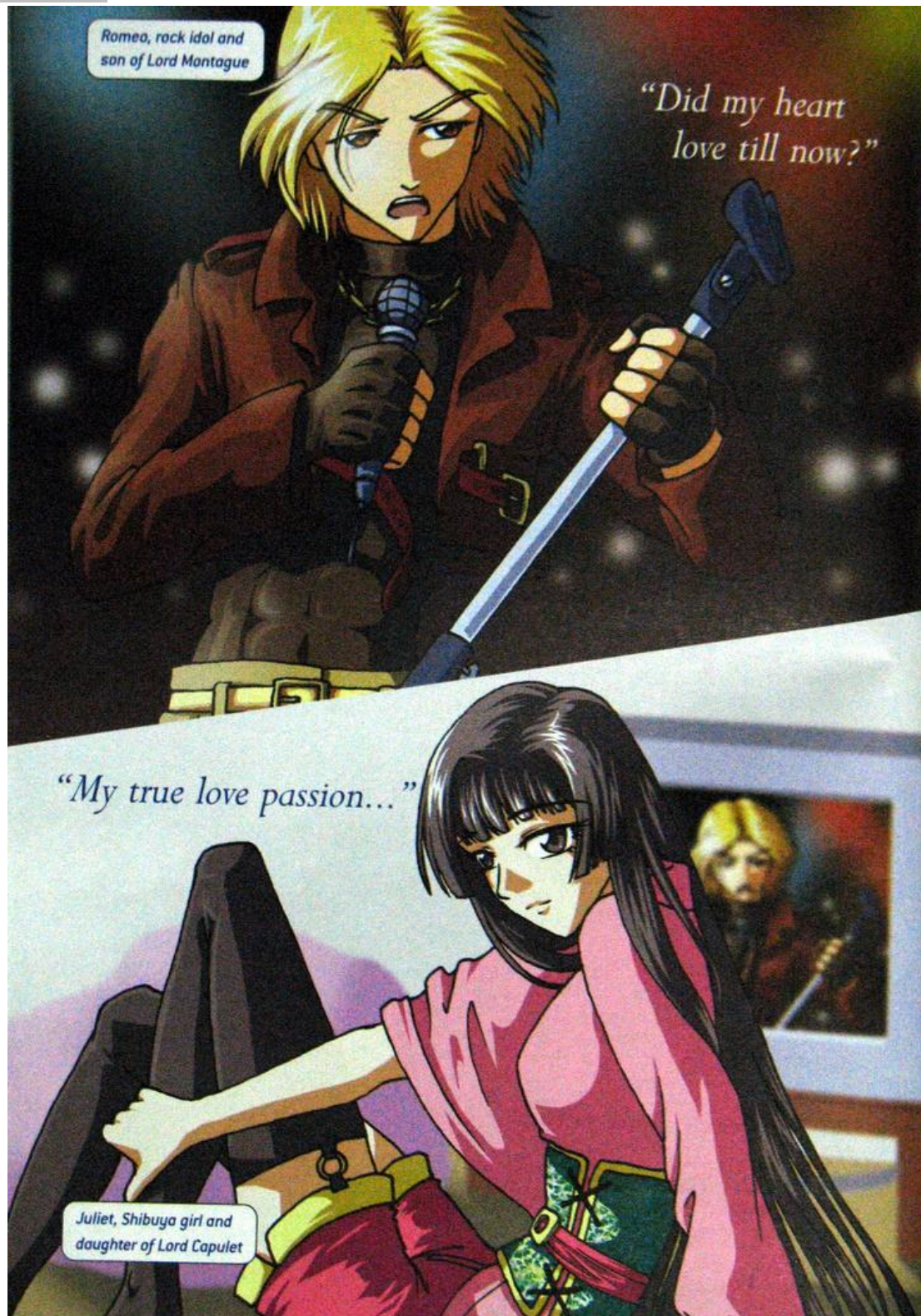
APPENDIX 11.1 - Manga Romeo and Juliet Portraits

APPENDIX 11.2 – Definitions

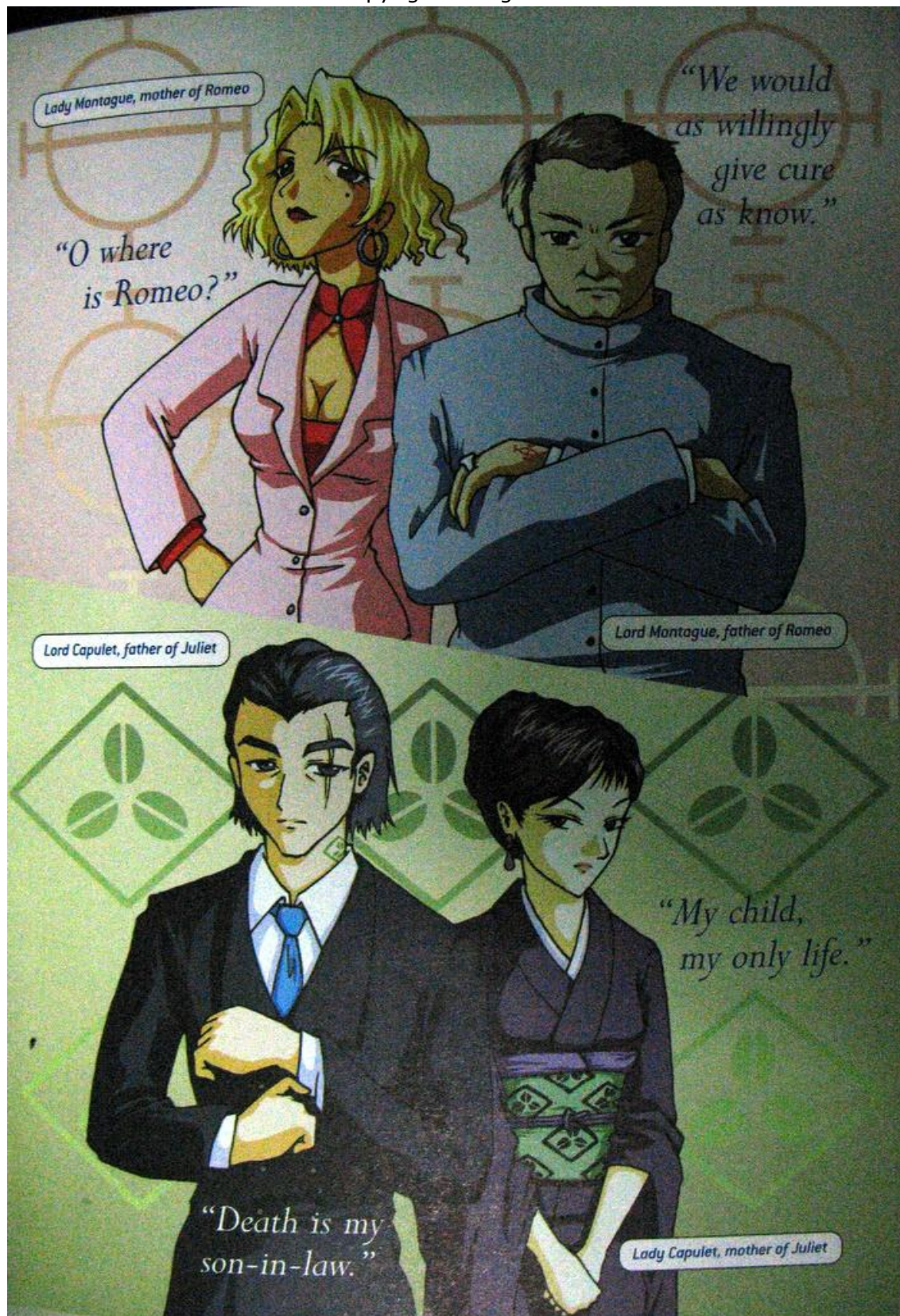
APPENDIX 11.3 – Facebook

APPENDIX 11.4 – Definitions 2

Appendix 11.1



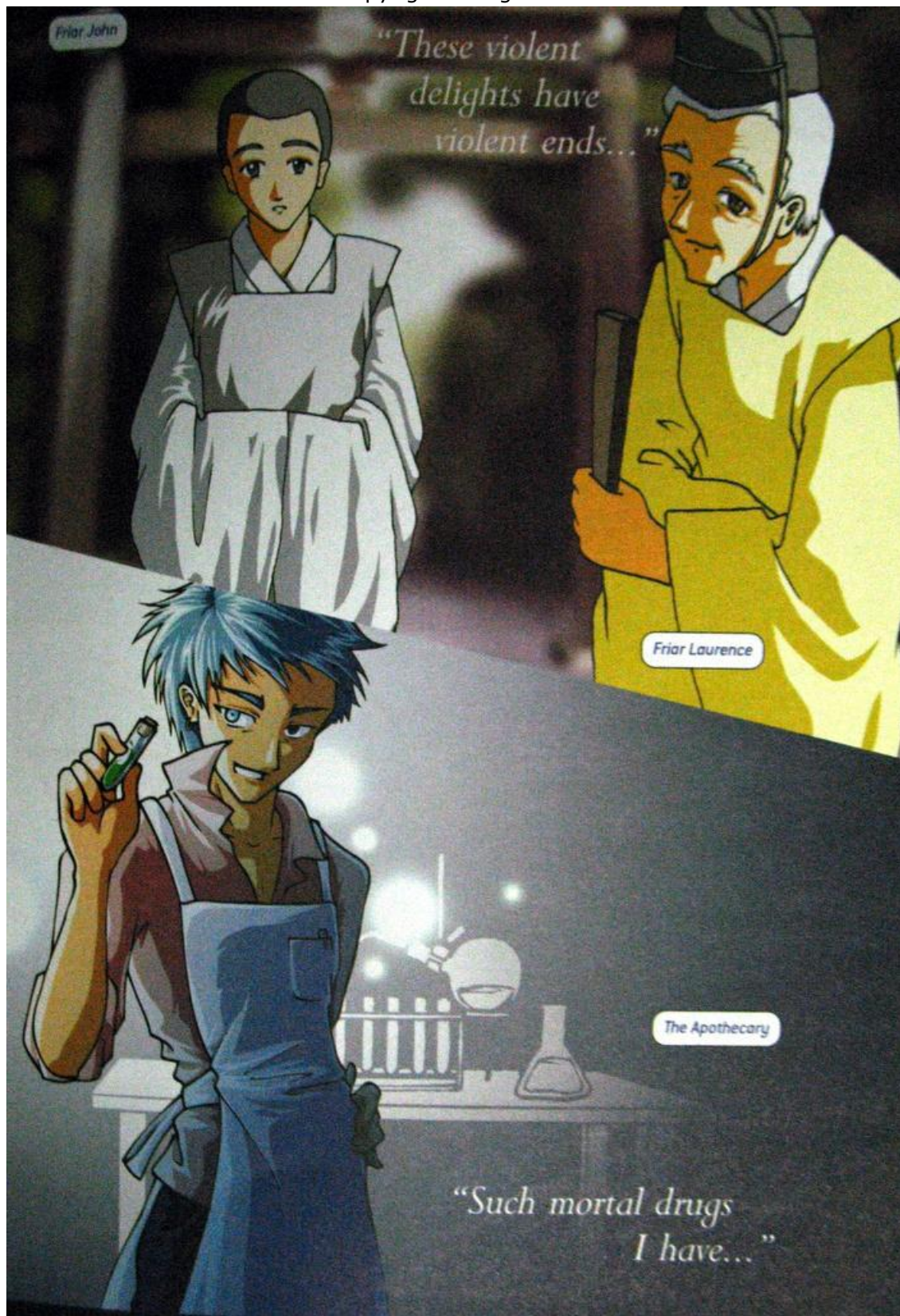
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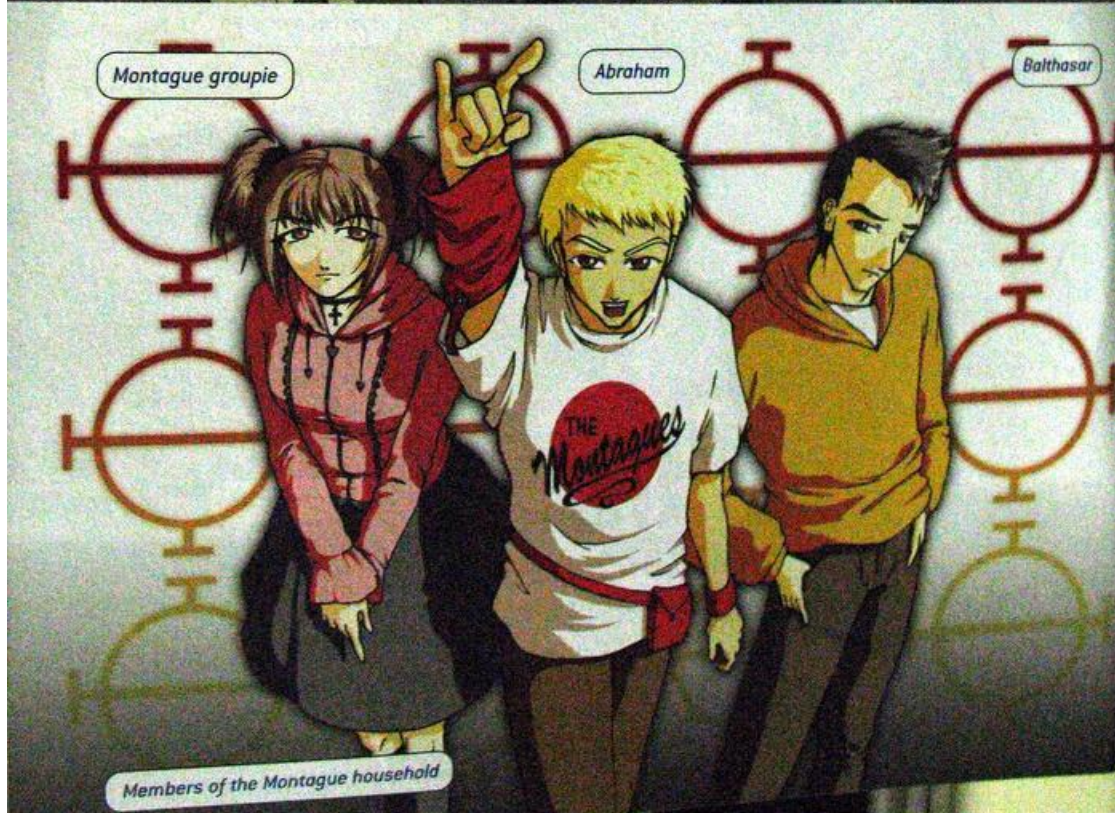
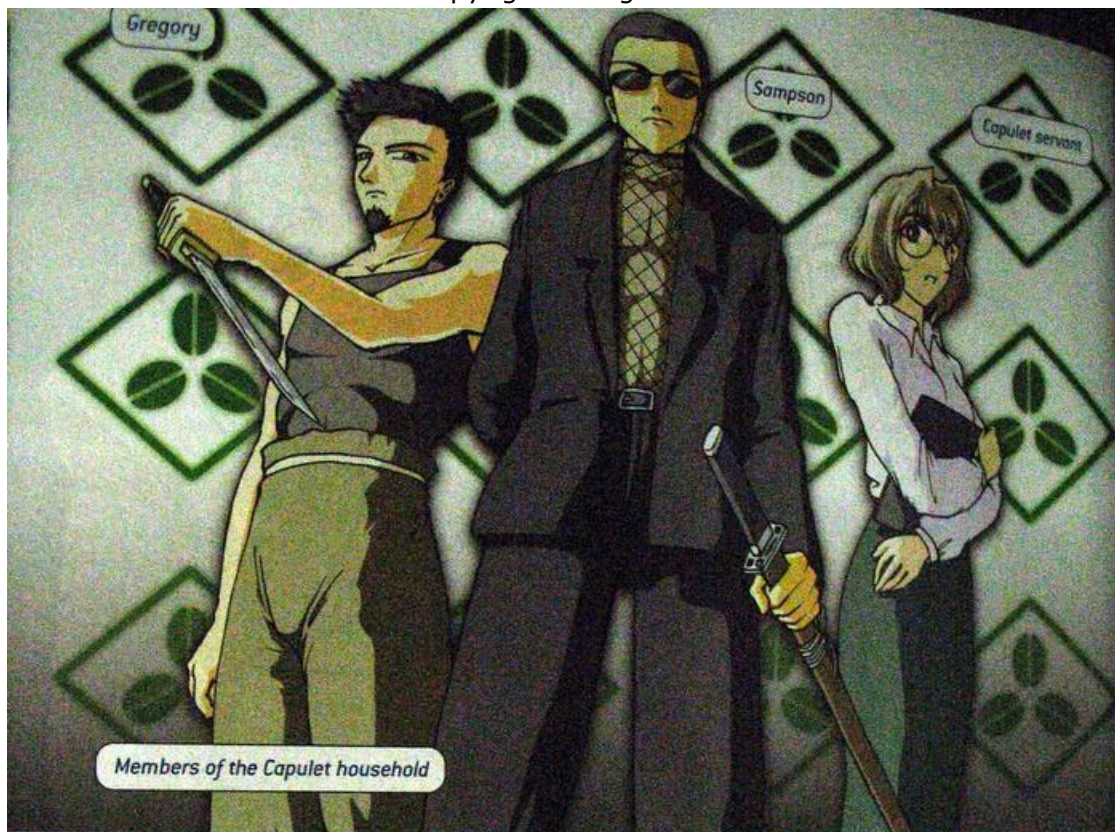












Characters can be discussed in a number of ways:

- The **protagonist**
- The **antagonist**
- The **antihero**
- A **persona**
- A **foil** is
- **Characterization:**
- **Direct presentation:**
- **Indirect presentation:**

Appendix 11.3

Day 1: Graphic Novel Unit
Appendix 3

facebook

Search

Home

Wall

Info

Photos (323)

Friends

Friends (528)

✓ Friends

✓ Subscribed

Message

Lives in Born on From

Philosophy

Religious Views

Political Views

Arts and Entertainment

Music

Activities and Interests

Other

Basic Information

About

People You May Know

Sponsored Stories

Sponsored

facebook

Search

Home

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Sponsored Stories

Sponsored

Appendix 11.4

Characters can be discussed in a number of ways.

- The *p*_____ is the main character, who is not necessarily a hero or a heroine.
- The *a*_____ is the opponent; the *a*_____ *t* may be society, nature, a person, or an *aspect* of the protagonist.
- A *p*_____ is a fictional character. Sometimes the term means the mask or alter-ego of the author; it is often used for first person works and lyric poems, to distinguish the writer of the work from the character in the work.
- A *f*_____ is a secondary character who contrasts with a major character; in *Romeo and Juliet*, Mercutio is often considered a foil to Romeo because he is witty and mirthful where Romeo is romantic and sullen.
- The *a*_____, a recent type, lacks or seems to lack heroic traits.
- *C*_____: the way an author presents characters.
- *D*_____ *presentation*: a character is described by the author, the narrator or the other characters.
- *I*_____ *presentation*: a character's traits are revealed by action (including facial expressions and posture) and speech

LESSON 12

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies - 1. Reading for Meaning

Specific Expectations:

- Reading and Literature Studies - 1.5 Extending Understanding of Texts
- Reading and Literature Studies – 1.6 Analysing Texts

ENDURING UNDERSTANDING ADDRESSED:

Students will understand how events in a narrative reveal or change a character's traits.

Students will know that dynamic characters undergo major change while static characters do not.

Students will understand how their own life events shape their character and how narrative reflects this human phenomenon through character development.

ESSENTIAL QUESTION(S) ADDRESSED:

How do elements of plot enable Character Development in texts?

How does character development unfold uniquely in graphic novels?

KNOWLEDGE :

Students should come away from the lesson being able to articulate and recognize the differences between a static and a dynamic character. Students will also know how to track the development of a literary character and learn to recognize how life experience have shaped them.

SKILLS:

Students will acquire planning skills *and* processing skills as they analyse the text and prepare for debate. They will also develop their cooperative skills and oral retention skills as they work with their own team and listen to the other teams points in order to respond and to choose a 'best point'.

DIFFERENTIATED INSTRUCTION:

- 1) *Readiness – Students are already familiar with the different types of characters*
- 2) *Interest – Students who are more interested in the classical setting of R&J will be engaged by the variation of text used, while Manga still comes into play, engaging those who relate better to a modern, urban setting. Students get to engage in ongoing literary debate regarding Romeo as static or dynamic character.*
- 3) *Learning Profile/Style: Definitions are heard, seen, and written. They can be put back on the screen while students are preparing their debates so that those students who may not have got them all can finish.*

ASSESSMENT TOOLS/ STRATEGIES USED:

AforL is done by collecting journals with students' personal and academic reflections.

Aas L and AforL happens when students record what they consider to be the best arguments during the debate, and then when the teacher collects the journals to see if students have understood how to track Romeo's development as a character

LEARNING GOALS:

Since one of the criteria of the culminating assignment is to show character development, students should acquire the knowledge characters develop with respect to plot and be able to apply this in their ongoing work. They will also learn to express their opinion clearly and succinctly during the Minds On.

MATERIALS/RESOURCES/PRE-PLANNING:

Print resources: see appendices

Electronic resources : Have Grammarman site ready (see list of resources)

Pre-planning e.g. book media equipment if not already in class.

Have MINDS ON posters posted in 4 corners.

Have definitions of Character Development ready on projector the latter two hidden by projector screen).

AGENDA:

Agree/Disagree Activity
Definitions and Diagram
Comicman scene analysis
Manga scene analysis
Debate
Journal

MINDS ON: 10 minutes

Have written on the blackboard, "You Can't Judge a Book By It's Cover". Have these signs posted in the four corners of the room: Agree Somewhat/ Agree Strongly / Disagree Somewhat / Disagree Strongly (**APPENDIX 12.1**). Ask students to defend their answer with reference to the Manga characters and their fictional facebook accounts.

ACTION: 45 minutes

Explain the difference between character and characterization: *5 minutes*

"Characterization is the sum of all observable qualities of a human being, everything knowable through careful scrutiny. . . . Character is revealed in the choices a human being makes under pressure" (McKee, STORY pp. 100-101).

Project this quote (**APPENDIX 12.2**) and scroll down to the plot line diagram from Week 1. Draw in arrows at various points of the rising action and especially at the climax to show how the fullness of a character comes out as that character is put under pressure, as the plot develops.

Lift the screen to reveal definitions. **The way a character changes or is more fully revealed through the situations arising in the plot is called Character Development.**

Distribute thin (Dollarama) journals to each student. These will be used in the consolidation, but ask students to write the simple definition of character development above and below.

Character is revealed by how a character responds to conflict, by his or her dialogue, and through descriptions.

<http://fictionwriting.about.com/od/glossary/g/Character.htm>

Connect to the internet while students are finishing their definitions and project the Balcony Scene from Romeo and Juliet the graphic novel onto screen from this site:

<http://www.grammarmancomic.com/comics/romeoandjuliet08.html> (15 minutes)

Before scrolling through the screen, begin by quoting 'innocent' Juliet who says, "Mariage is an honour I dream not of" to Lady Capulet in Juliet's first scene. Ask the students to track how Juliet changes during the scene.

Alternate lines read by men & women in class. Ask students to read with emphasis to reflect the character's state of mind. Afterwards, ask for and review evidence of Juliet's character development.

Show the corresponding scenes from the Manga version and ask how it differs (**APPENDIX 12.3**). For example, the bird is free in the first manga scene, and Juliet is wearing a childish sailor suit. In the second, she has the bird in a cage, domesticated, and she is dressed in womanly clothes. Show the panels in which Juliet argues with her nurse and when she threatens to take her life before Friar Lawrence (**APPENDIX 12.4**). How do the graphic novels show the desperation, wildness, and conviction of Juliet's character?

Project the following two definitions (**APPENDIX 12.5**) and ask two students in class who haven't been participating deeply to read each definition.

Dynamic character

a literary or dramatic character who undergoes an important innerchange, as a change in personality or attitude: *s Capulet and Montague are dynamic characters because they change their deep-rooted, bitter attitudes towards each other at the end of the play.*

Static character

a literary or dramatic character who undergoes little or no innerchange; a character who does not grow or develop *Prince Escalus is a Static Character, since neither his position nor his personality change during the plot.*

<http://dictionary.reference.com/browse/dynamic+character>

Ask whether students think Juliet is a static or a dynamic character. Ask for references to the scenes just explored or others that they remember.

In class debate: is Romeo a static or a dynamic character? 25 minutes

Explain that Romeo is a little harder to pin down. Ask the boys to move to one side of the room and the girls to another. Ask the boys to defend the argument that Romeo is a static character and the girls to defend the argument that he is a Dynamic Character. Distribute copies of the Manga and the other graphic novel versions of Romeo and Juliet to each and give them about 15 minutes to prepare their positions. Ask each team to elect a recorder and a speaker, but **ask each student to record the best argument for each side (in their opinion) in their journal.** Allow time for first remarks and counter remarks for each team. Decide a winner...

CONSOLIDATION: 15 minutes

In their journals, ask each student to 1) write whether the protagonist of the comic they are creating for the culminating task is static or dynamic and explain how and 2) journal about an event that caused their own *personal* perspective to change or showed them that they

possessed qualities that they did not realize they had – 1 page. Have students hand in their journals as they leave so that you can give feedback and assess whether they have understood character development or need more exposure.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

Any student who cannot write a longer journal entry may make point form notes and have a one on one meeting with the teacher during the work period at the end of the week to explain their understanding of static and dynamic characters. Print extra copies of Agree/Disagree for students who may have mobility restrictions – they can hold them up from their seats. Or simply ask them to point to their choice.

REFLECTION:

Resources:

ABOUT.COM. Web. Feb 20 2012.

<http://fictionwriting.about.com/od/glossary/g/Character.htm>

DICTIONARY REFERENCE.COM. Web. Feb 22 2012.

<http://dictionary.reference.com/browse/dynamic+character>

Leong, Sonia. Manga Shakespeare: Romeo and Juliet. Amulet Books. New York. 2007. pp.24, 52, 71, 134. Print.

McDonald, John. *Romeo and Juliet The Graphic Novel: Plain Text*. Litchborough, U.K.: Classical Comics Ltd., 2009. Web. <http://www.grammarmancomic.com/romeo.html>

McKee, Robert. Story: Substance, Structure, Style and the Principles of Screenwriting. Harper & Collins. New York. 1997. (Pp. 100-101). Print.

APPENDICES:

APPENDIX 12.1 – Agree Somewhat/ Agree Strongly / Disagree Somewhat / Disagree Strongly

APPENDIX 12.2 – McKee Quote

APPENDIX 12.3 – Manga Romeo and Juliet 1

APPENDIX 12.4 – Manga Romeo and Juliet 2

APPENDIX 12.5 – Definitions (Dynamic Character, Static Character)

Agree Somewhat

Agree Strongly

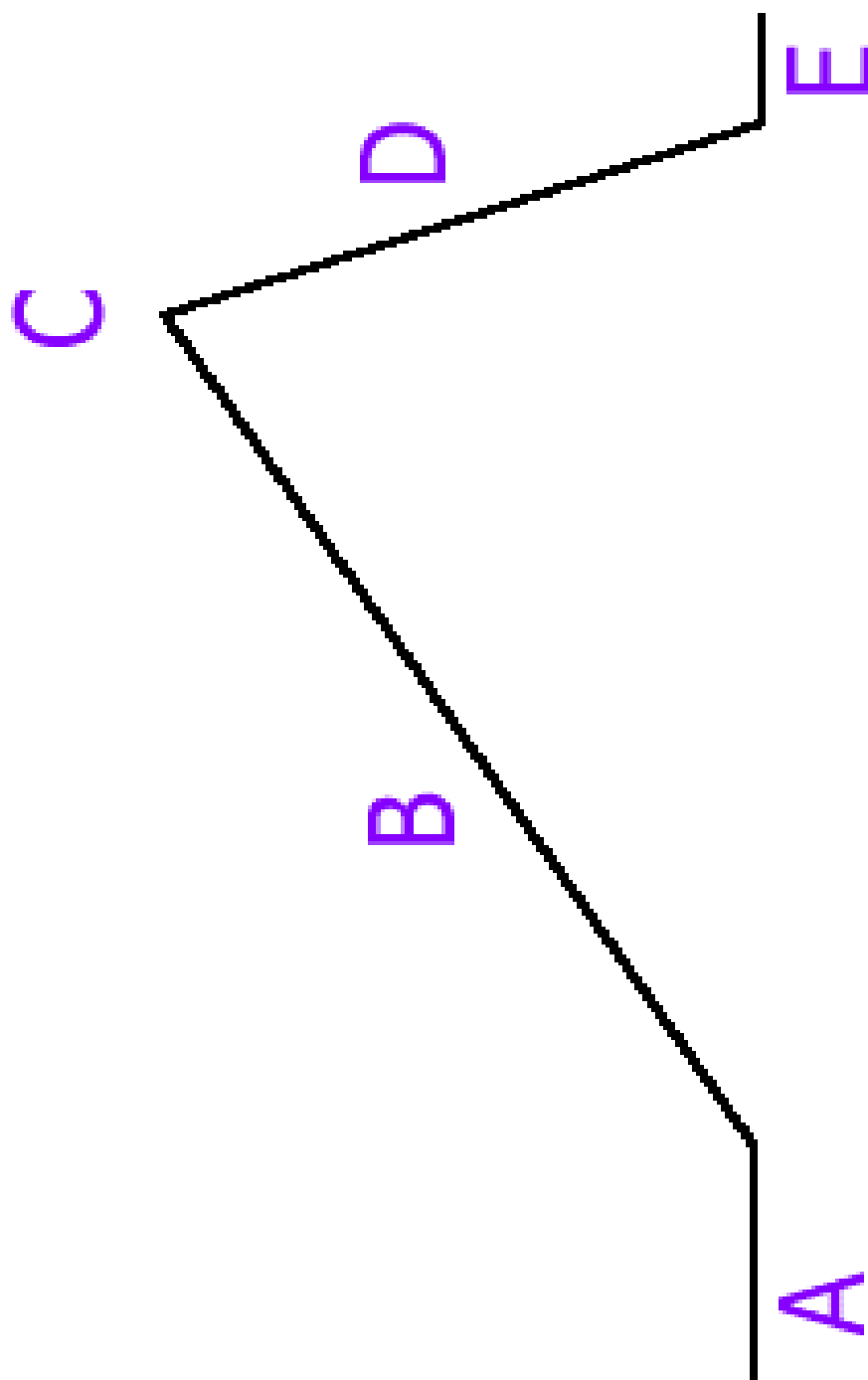
Disagree
Somewhat

Disagree
Strongly

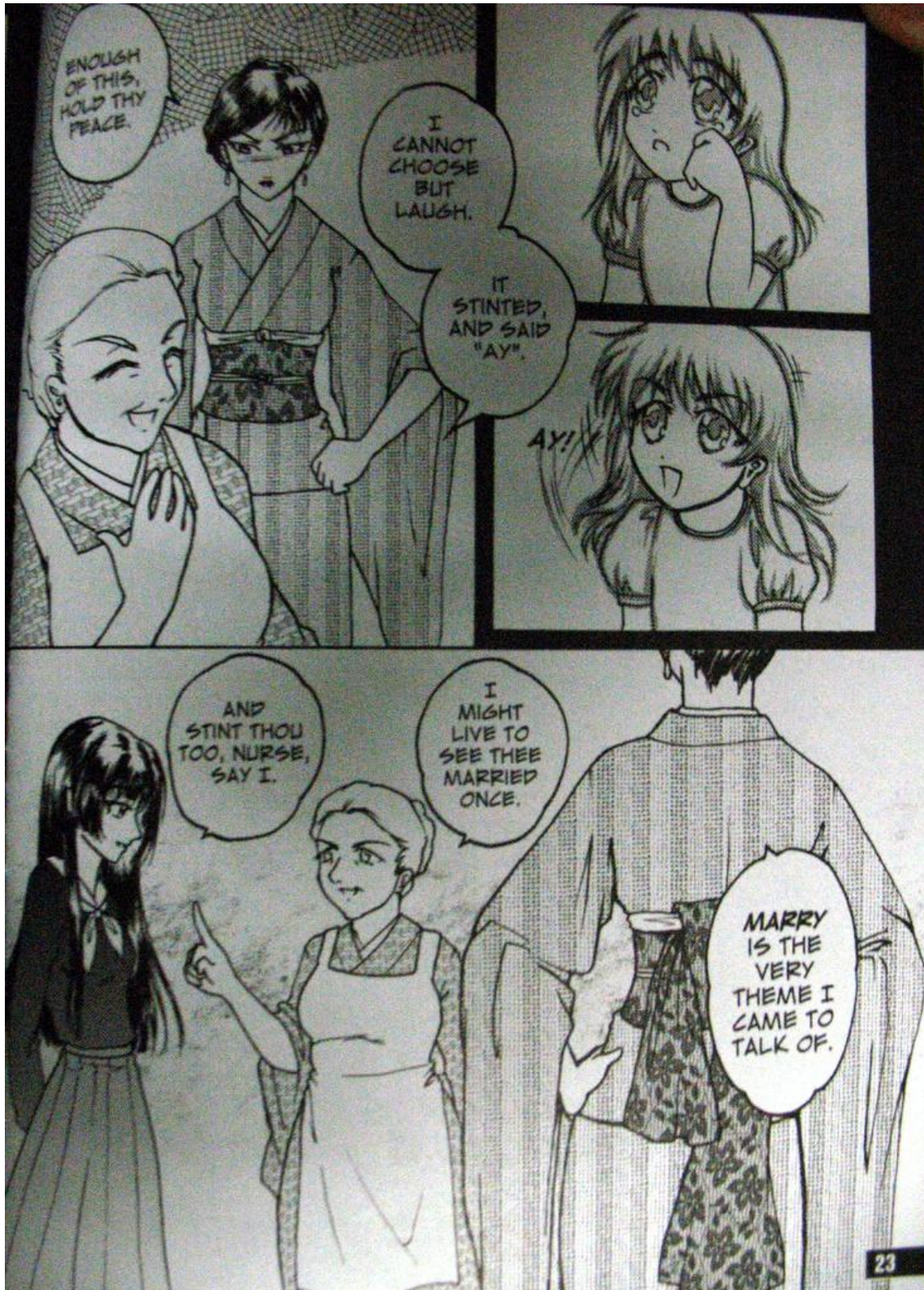
”CHARACTERIZATION
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KNOWABLE
THROUGH CAREFUL
SCRUTINY....
CHARACTER IS

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Robert McKee
STORY: Structure, Style
and the Principles of
Screenwriting



Appendix 12.3











Dynamic character:

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Static Character:

a literary or dramatic character who undergoes little or no innerchange; a character who does not grow or develop *Prince Escalus is a Static Character, since neither his position nor his personality change during the plot.*

<http://dictionary.reference.com/browse/dynamic+character>

LESSON 13

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies - 2. Understanding Form and Style
- Reading and Literature Studies – 3. Reading with Fluency

Specific Expectations:

- Reading and Literature Studies - 2.1 Text Forms
- Reading and Literature Studies – 3.3 Developing Vocabulary

ENDURING UNDERSTANDING ADDRESSED:

Students will understand that literature speaks to people on an individual level through **archetypes**.

Students will understand that good characters have symbolic depth.

Students will recognize the **elements of story working together** to convey a message in graphic form.

ESSENTIAL QUESTION(S) ADDRESSED:

What are archetypes and how do they function in literature in general? How do various elements of story work together in graphic texts?

KNOWLEDGE :

This lesson will furnish students with a valuable bit of sociology and vocabulary related to the qualities of archetypes. It will also give students the foundation they need to better understand ICONS within the graphic novel context (Day 4). Knowledge from the first 2 weeks of the Unit will be consolidated and synthesized with the newly acquired knowledge about Character . Students will better understand the unique way in which graphic novels transmit a message the an audience.

SKILLS:

Students will be able to appreciate and derive deeper, more complex meaning from archetypal characters in all types of text, increasing literacy and engagement in texts. This lesson will enable students to create more interesting, complex characters themselves, allowing them to engage their readers more deeply with their final product (culminating activity).

DIFFERENTIATED INSTRUCTION:

- 1) *Readiness* – Character is fresh in their minds and other two topics of Unit will be reviewed
- 2) *Interest* - Students have the opportunity to reflect upon and explain how they identify themselves.
- 3) *Learning Profile/Style*- Kinesthetic activity to start. **Bolded** Jung note for retention of key concepts. Images are included in note as visual cues.

ASSESSMENT TOOLS/ STRATEGIES USED:

AforL – The teacher will assess if students are grasping the concept of archetypes by their response during the minds on an how well they are able to match up Romeo and Juliet characters to the archetypal forms.

Students are exposed to a method of AasL in the rubric that they will be using next class.

LEARNING GOALS:

Students will learn some of the vocabulary associated with **archetypes** and how to give their own comic book characters symbolic depth. Because this is an intellectually challenging topic, students will also learn to recognize what kinds of strategies help them to understand a new text with unfamiliar material (see consolidation).

MATERIALS/RESOURCES/PRE-PLANNING:

Have images for MINDS ON posted around the room

Print & electronic resources: see resources list after lesson plan

Bring chart and scrap paper.

- classroom seating: groups of 4

- book overhead if not in class already

AGENDA:

Choose your symbol

Archetypes note

Icons 'appetizer'

Cartoonist Interview (Introduction & Prep)

Metacognitive Consolidation

MINDS ON: 15 minutes

Post an image of Jung's 4 archetypes: Mask (Persona), A couple (Anima and Animus), Shadow, and an ornate Circle that represents 'Self' (**APPENDIX 13.1**). Ask students to stand under one of the images and to discuss why they and others chose it. Have one person from each group share a consensus. Others in the group can add their personal take on their choice.

ACTION: 50 minutes**Jungian Archetypes 20 minutes****APPENDIX 13.2**

While students remain in their groups, read the definition of each of Jung's archetypes. Post the definition beside each picture as you do. Return students' journals so that they can record the definition of the archetype they unwittingly chose. After they have done this, ask students to reorganize themselves according to how they would now identify with each and to copy this definition. Ask if anyone wants to share why they chose this archetype.

Ask students to return to their seats and distribute article of Jung and the archetypal concept from **APPENDIX 13.2**. Ask students to underline any words they do not understand while doing a shared reading aloud. In between archetype definitions, ask which characters from Romeo and Juliet would correspond to each archetype and why. Ask students to keep notes in the margins of all characters and terms that help them define unclear words. Ask if any words or concepts are still unclear at the end of the reading. Ask other students to explain the concept / word to clarify. Tell students they will have to find any word that is still unclear in the dictionary at the end of class.

Explain that archetypes symbolize essential elements of humanity that people can relate to on a conscious or unconscious level. Graphic novels depend upon a simplified version of the archetype – an icon - which we will come back to at the end of the week. Project the Icon summary (**APPENDIX 13.3**) and give a foretaste of how, like archetypes, icons in graphic novels also symbolize bigger ideas.

Review: Plot, Setting, Character and Point of View 30 minutes

Give the students this authentic context:

You have just graduated from college as a cartoon artist. You have to develop a new character and plot for the Sunday comics. You have your first interview in one month, so you have decided to research already popular comics to find out what made them successful. You will be analyzing the following factors: plot development, setting, character, and point of view. You will be asked to make a short presentation to explain these factors in the existing comic and to explain how you will use these devices in your new comic.

Project a transparency of a comic strip using the overhead projector (**APPENDIX 13.4**). Explain that **every story**, even a short comic strip story, has certain elements. Students will identify each of the following elements in the comic strip using the overhead, **APPENDIX 13.5**:

-plot development: Where is the rising action? The crisis? The falling action? Use a simple plot diagram from Week 1 and have students identify what elements of the plot they would place at the rising action, crisis and falling action).

-setting: What is the setting? How is it signified? What mood does it convey?

-character Who is the protagonist/antagonist? Which are the round characters and which are flat? Are the characters static or dynamic or both? Are there any archetypes present? Explain.

-point of view: Who is the implied or obvious narrator? What assumptions are made for the reader?

Once students have analysed the comic in a large group, assign students to cooperative pairs. Give each pair of students a comic strip from the Sunday comics. Students will have to identify the plot development, the setting, the characters, and point of view of the comic strip.

After 10 minutes, distribute and discuss the Comic Strip Rubric (**APPENDIX 13.6**) with the students and explain the oral presentation. Explain that you will be assessing them to find out how much more work the class needs to do in order to understand how the elements of story discussed so far relate to comics (Assessment for learning). Tell the students that they will also be assessing their peers and themselves (Assessment as learning).

Explain that each pair of students should present the comic strip to the class by reading the strip and assuming the role of the characters. Identification of the plot development, setting, and character should be included in the oral presentation, which will happen next class.

CONSOLIDATION: 5 minutes

EXIT SLIP: Define 1 new word or concept that you learned about today. How did you finally understand it ? (Re-reading? Verbal explanation? Dictionary?) (**APPENDIX 13.7**)

ACCOMMODATIONS & MODIFICATIONS:

Print extra copies of images and definitions for students who may have mobility restrictions – they can hold them up from their seats.

REFLECTION:**RESOURCES:**

Cherry, Kendra. "Jung's Archetypes". About.com. Web. February 20 2012.

<http://psychology.about.com/od/researchmethods/u/psychology-experiments.htm>

McManus, Monica. Character and Plot Development Through Comics. Web. Feb. 20 2012.

http://www.beaconlearningcenter.com/documents/517_01.pdf

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York, N.Y.: Harper Collins Publisher, 1993. pp.58-59. Print.

Waterson, Bill. "Calvin & Hobbes". Rabbittstooth. Web. Feb 23 2012.

<http://www.rabbittooth.com/calvinspiff.htm>

APPENDICES:

APPENDIX 13.1 – Jungian Archetypes

APPENDIX 13.2 – Carl Jung and Archetypes Handout

APPENDIX 13.3 – Understanding Comics by Scott McCloud

APPENDIX 13.4 – "Calvin and Hobbes" Overhead

APPENDIX 13.5 – Plot Overhead

APPENDIX 13.6 – Comic Strip Rubric

APPENDIX 13.7 – Exit Slip

The Self

The self is an archetype that represents the unification of the unconsciousness and consciousness of an individual. The creation of the self occurs through a process known as **individuation**, in which the **various aspects of personality are integrated**. Jung often represented the self as a circle, square or mandala.



The Shadow

The shadow is an archetype that consists of the sex and life instincts. The shadow exists as part of the unconscious mind and is composed of **repressed ideas, weaknesses, desires, instincts and shortcomings.** This archetype is often described as the darker side of the psyche, representing wildness, chaos and the unknown. These latent dispositions are present in all of us, Jung believed, although people sometimes deny this element of their own psyche and instead project it onto others.



The Anima or Animus

The anima is a **feminine image in the male psyche** and the **animus is a male image in the female psyche**. The anima/animus represents the "**true self**" rather than the image we present to others and serves as the primary source of communication with the collective unconscious.

The combination of the anima and animus is known as the syzygy, or the divine couple. The syzygy represents completion, unification and wholeness.



The Persona

The persona is how we present ourselves to the world. The word "persona" is derived from a Latin word that literally means "mask." It is not a literal mask, however. The persona represents all of the different social masks that we wear among different groups and situations. It acts to shield the ego from negative images.

According to Jung, the persona may appear in dreams and take a number of different forms.



Appendix 13.2

Carl Jung and Archetypes

Swiss psychiatrist **Carl Jung** believed that **archetypes are models of people, behaviors or personalities**. Jung suggested that the psyche was composed of three components: the ego, the personal unconscious and the collective unconscious. According to Jung, the ego represents the conscious mind while the personal unconscious contains memories, including those that have been suppressed. The **collective unconscious** is a unique component in that Jung believed that this part of the psyche served as a form of psychological inheritance. It **contains all of the knowledge and experiences we share as a species**.

The Origins of Archetypes

Where do these archetypes come from then? **The collective unconscious**, Jung believed, was **where these archetypes exist**. He suggested that these models are **innate, universal and hereditary**. Archetypes are unlearned and function to **organize how we experience certain things**.

Jung identified **four major archetypes**, but also believed that there was no limit to the number that may exist.



The Self

The self is an archetype that represents the unification of the unconsciousness and consciousness of an individual. The creation of the self occurs through a process known as **individuation**, in which the **various aspects of personality are integrated**. Jung often represented the self as a circle, square or mandala.



The Shadow

The shadow is an archetype that consists of the sex and life instincts. The shadow exists as part of the unconscious mind and is composed of **repressed ideas, weaknesses, desires, instincts and shortcomings**. This archetype is often described as the darker side of the psyche, representing wildness, chaos and the unknown. These latent dispositions are present in all of us, Jung believed, although people sometimes deny this element of their own psyche and instead project it onto others.

Jung suggested that the shadow can appear in dreams or visions and may take a variety of forms. It might appear as a snake, a monster, a demon, a dragon or some other dark, wild or exotic figure.



The Anima or Animus

The anima is a **feminine image in the male psyche** and the **animus is a male image in the female psyche**. The anima/animus represents the "**true self**" rather than the image we present to others and serves as the primary source of communication with the collective unconscious.

The combination of the anima and animus is known as the syzygy, or the divine couple. The syzygy represents completion, unification and wholeness.



The Persona

The persona is how we present ourselves to the world. The word "persona" is derived from a Latin word that literally means "mask." It is not a literal mask, however. The persona represents all of the different social masks that we wear among different groups and situations. It acts to shield the ego from negative images. According to Jung, the persona may appear in dreams and take a number of different forms.

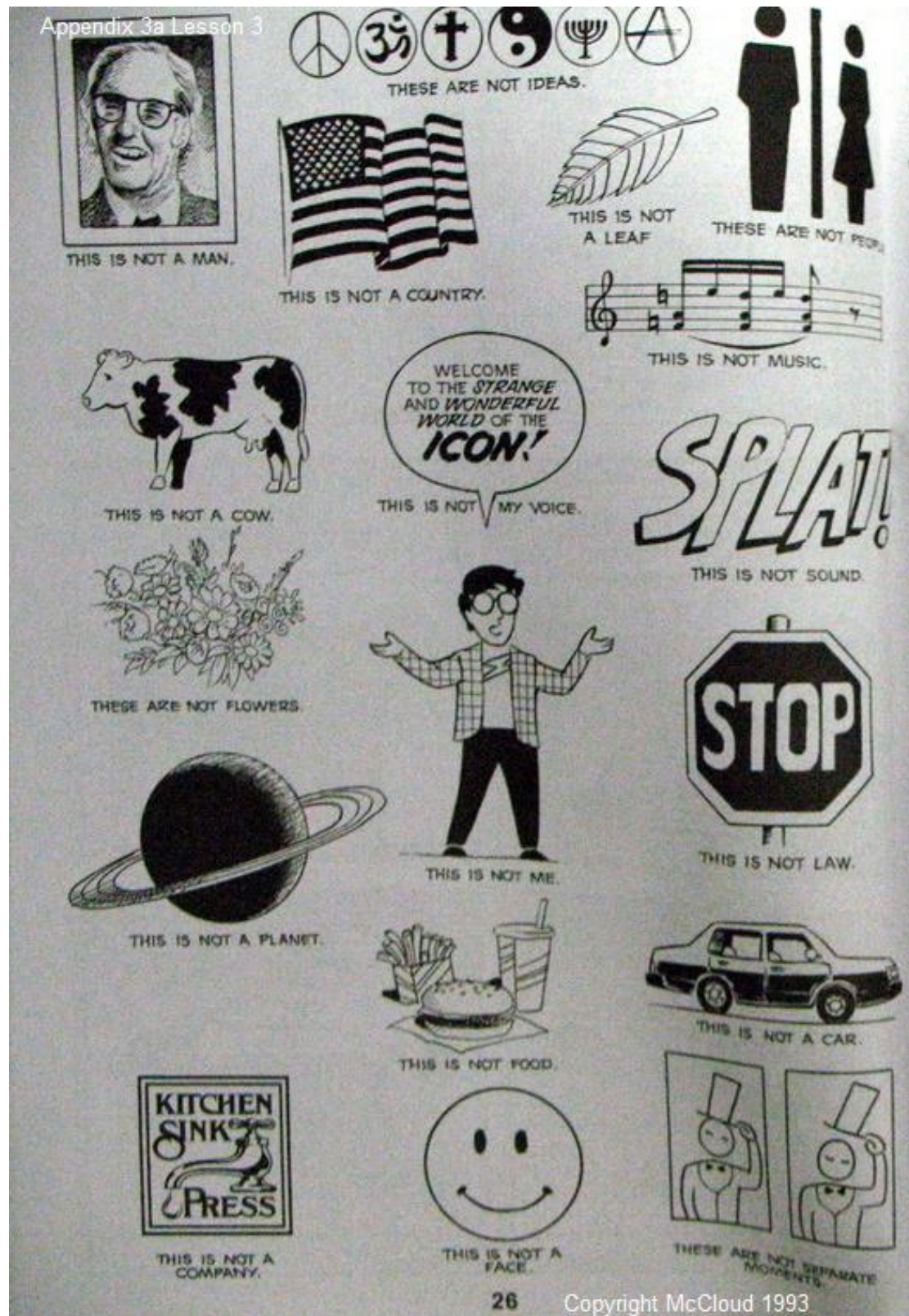
Other Archetypes

Jung suggested that the number of existing archetypes is not static or fixed. Instead, **many different archetypes** may overlap or combine at any given time. The following are just a few of the various archetypes that Jung described:

- **The father:** Authority figure; stern; powerful.
- **The mother:** Nurturing; comforting.
- **The child:** Longing for innocence; rebirth; salvation.
- **The wise old man:** Guidance; knowledge; wisdom.
- **The hero:** Champion; defender; rescuer.
- **The maiden:** Innocence; desire; purity.
- **The trickster:** Deceiver; liar; trouble-maker.

Cherry, Kendra. "Jung's Archetypes". About.com. Web. February 20 2012.
<http://psychology.about.com/od/researchmethods/u/psychology-experiments.htm>

Appendix 13.3



Appendix 3a Lesson 3



Appendix 13.4



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Plot development:

Rising action: Calvin is confronted and marched to the office.

The crisis: The torture chamber

The falling action: Calvin does more harm to himself (or his hall pass) than the principals seems to be ready to do!

Setting:

School; signified by a desk and authority figures. We get a sense of the 'torture' that Calvin faces at school

Character:

Protagonist = Calvin (a round character who has a vivid imagination).

Antagonist = teacher (a round character who shows determination and follow-through).

The **principal is a flat, static** character, about whom we know little and who doesn't change.

Calvin and his teacher may both be dynamic; he goes deeper into his daydream and she seems surprised that Calvin's 'problem' is much bigger than mere attention span. Perhaps she will treat him with special care now!

The teacher is a wicked witch archetype, bent on wrecking the daydreams of youth.

Plot development:

Where is the rising action? The crisis? The falling action?

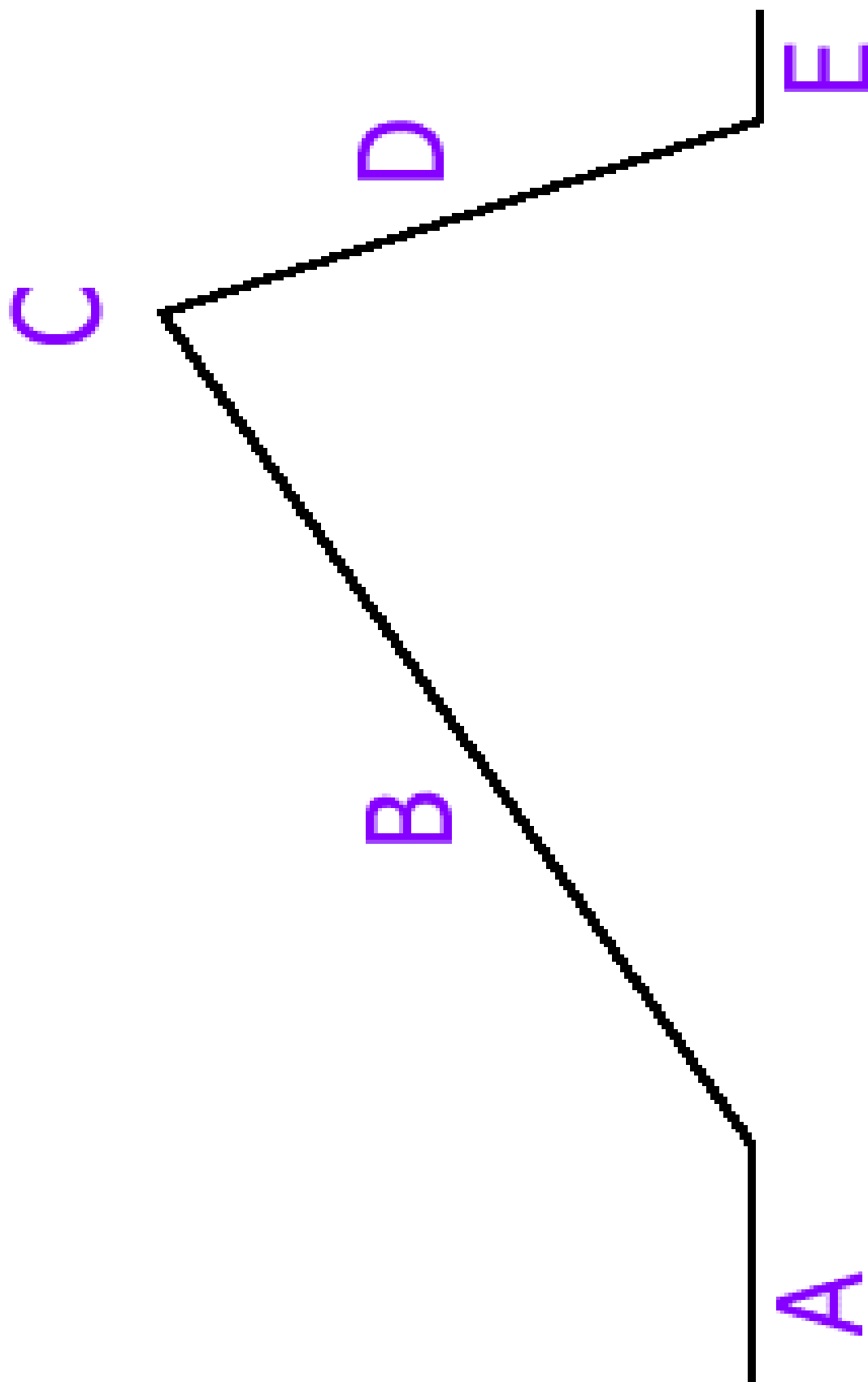
Setting:

What is the setting? How is it signified? What mood does it convey?

Character:

Who is the protagonist/antagonist? Which are the round characters and which are flat? Are the characters static or dynamic or both? Are there any archetypes present? Explain.

Point of view: Who is the implied or obvious narrator? What assumptions are made for the reader?



Appendix 13.6

Comic Strip Rubric

Group Members _____

E-Excellent 5 pts VG-Very Good 4 pts G-Good 3 pts F-Fair 2 pts U-Unacceptable

Content

Clearly explained the characters	E	VG	G	F	U
Clearly explained the plot	E	VG	G	F	U
Clearly explained the setting	E	VG	G	F	U

Presentation

Spoke audibly so that everyone could hear	E	VG	G	F	U
Spoke clearly so that everyone could understand	E	VG	G	F	U
Correctly answered any questions from the audience	E	VG	G	F	U

Teamwork

Each member had the opportunity to speak	E	VG	G	F	U
Each member contributed to the explanations	E	VG	G	F	U

Appendix 13.7

NAME:

EXIT SLIP: How do you learn? Define 1 new word or concept that you learned about today. How did you finally understand it ? (Re-reading? Verbal explanation? Dictionary?)

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LESSON 14

MINISTRY EXPECTATIONS:

Strand(s): Oral Communication, Reading and Literature Studies, Media Studies,

Overall Expectations:

- Oral Communication – 1. Listening to Understand
- Oral Communication – 2. Speaking to Communicate
- Reading and Literature Studies – 2. Understanding Form and Style
- Media Studies – 2. Understanding Media Forms, Conventions and Techniques

Specific Expectations:

- Oral Communication – 1.3 Using Listening Comprehension Strategies
- Oral Communication – 2.1 Purpose
- Reading and Literature Studies – 2.1 Text Forms
- Media Studies – 2.2 Conventions and Techniques

ENDURING UNDERSTANDING ADDRESSED:

Students will understand and be able to explain how character, setting and plot interact in order in order to deliver narrative.

Students will understand that cooperation and preparation are essential to group presentations.

Students will understand how graphics make difficult information easier to understand.

ESSENTIAL QUESTION(S) ADDRESSED:

How can I explain how various elements of story work together in graphic texts?

What makes an effective presentation?

How do I tackle a text that is complicated and unfamiliar?

KNOWLEDGE :

Students will draw on their previous (modeled) knowledge of how to analyse the elements of narrative in a comic and deliver a short presentation . Students will understand the need to prepare cooperatively when working with a partner. Students will know that even difficult concepts are made accessible through images, and by drawing out key terms.

SKILLS:

After this lesson, students will be able to

- make and articulate an analysis of simple narrative
- cooperate
- unpack unfamiliar informational texts

DIFFERENTIATED INSTRUCTION:

1)*Readiness* –Students have already had analysis and some preparation time for their short presentations. Students are moving from small group analysis (2) to larger group analysis (4), including roles.

2) *Interest* – Students have chosen a cartoon from a large pool, allowing them to select a topic of interest to them. The four roles available in the Icon discovery groups give students a choice of focusing on their skill or developing new ones.

3) *Learning Profile/Style* - This activity will be a challenge for those who do not enjoy making oral presentations, but because it is short and everyone is involved in evaluation as learning, a pressure free environment has been created. The Icon discovery groups cater to many learners' styles and profiles, through the use of verbal, visual and written material.

ASSESSMENT TOOLS/ STRATEGIES USED:

AasL: peer evaluations of mini comic presentations. Exit slips will later be returned to students, allowing them to see their own progress.

AforL: Exit slips allow teacher to see how much the students know already and whether more clarity should be added the next day.

LEARNING GOALS:

Clearly explain a comic strip narrative. Begin to decipher a complex subject through graphic text.

MATERIALS/RESOURCES/PRE-PLANNING:

Print resources: see resources list

Pre-planning:

- *chart and scrap paper with colourful markers*
- *classroom seating: organized in groups of 4*
- *book overhead if not already in class*

AGENDA:

Comic interviews/presentations

MINDS ON: EYECON

Icon discovery

Exit Slip

MINDS ON: "Eyecon" 3 minutes (after Pt. 1 of Action)

Distribute scrap paper and ask student to draw several squiggly closed figures. Demonstrate on the board. Ask each person to switch with a partner. Ask everyone to transform each of their partners shapes into a face...by adding only ONE shape (the same one!) to each . GO! After 30 seconds, tell them you can guess what each person drew: a circle. Compare the circle to a quick (realistic) sketch of a real eye. Ask, Why do we accept this as any eye when it looks almost nothing like an eye? The answer is that, much like an archetype, this symbol has a widely understood meaning that we practically inherit. It is called an ICON (write it on the board) – the foundation of graphic texts. YOU are going to discover more about it using a comic book starring our friend (from last class) Scott McCloud.

ACTION: Pt. 1 30 minutes

Write on the board and announce that you are giving the students another 10 minutes to finish analysing and practicing the reading of their comic. Let the students draw numbers from a hat (1 per pair) and write their pair of names on the board beside the corresponding number.

Assess student presentations using the Comic Strip Rubric (see **APPENDIX 13.5**)

MINDS ON (3 minutes - above)

Pt. 2 25 minutes

Divide students into 7 groups of 4. Assign a comic name to each group and write them on the board (Garfield, Peanuts, Spiderman etc.). Ask who wants to have each group and do the 'What number do I have in my head' trick to decide in the event of conflict. Organize groups

beforehand so that each group has a stronger student and so that more difficult pieces are given to groups with more strong students (**ie. Handouts 3, 4, and 7**). Distribute chart paper, a piece of scrap paper, and a thick, colourful marker to each group of students.

Have students decide who will have the roll of scribe, (final) printer, and editor and presenter. Explain the roles: printers are to use the top half of the chart paper to write out any important terms and definitions that the group finds in their handouts. Together the group will eventually come up with 2-3 well crafted sentences to explain what they learned in the hand out which will be written on scrap paper by the scribe and recopied on the chart paper by the printer after the editor has approved it: the editor can ask any of the students to look up a work if he/she is not sure and will also pick up the handouts from the teacher.

Ask that the following happen, “When I say GO:” the scribe writes the name and role of each student **in** pen or pencil on the back of the chart paper; the printer draws a horizontal line across the middle of the paper; the editor(s) to come pick up 2 copies of the handout needed for their group. Have the following headings on the board and connect them to each group name with a number as you give out the handouts:

- (pp. 28-29) 1) Abstraction in comics (**APPENDIX 14.1**)
- (pp. 30-31) 2) Simplification & Universality in comics (**APPENDIX 14.2**)
- (pp. 34-37) 3) Self Identification in graphic novels (**APPENDIX 14.3**)
- (pp. 38-41) 4) Non-visual awareness and comics (**APPENDIX 14.4**)
- (pp. 42-43) 5) Character and Setting in comics (**APPENDIX 14.5**)
- (pp. 44-45) 6) Detailed objectification in comics(**APPENDIX 14.6**)
- (pp. 46-47.5 + 48/49) 7) Images vs. words (**APPENDIX 14.7**)

Give the students 12-15 minutes to read their handouts and to fill the top half of the chart paper with important terms. Give them a 2 minute time check at 10 minutes and an extra 2-3 minutes as necessary. Let them know they will be finishing this activity on Friday and will then be in the computer lab to work on their comic strips.

CONSOLIDATION: 12 minutes

Exit Slip (**APPENDIX 9**)

One thing I knew or now know about my topic is...

One thing I want to know in order to summarize the topic is...

ACCOMMODATIONS & MODIFICATIONS:

ELL students should be encouraged to use their journals to record definitions for complex words more familiar to those with English as a first language – encourage other group members to furnish ELL students with these definitions to get everyone on the same page. Students with vocal limitations could submit a written or typed/dictated summary of their findings.

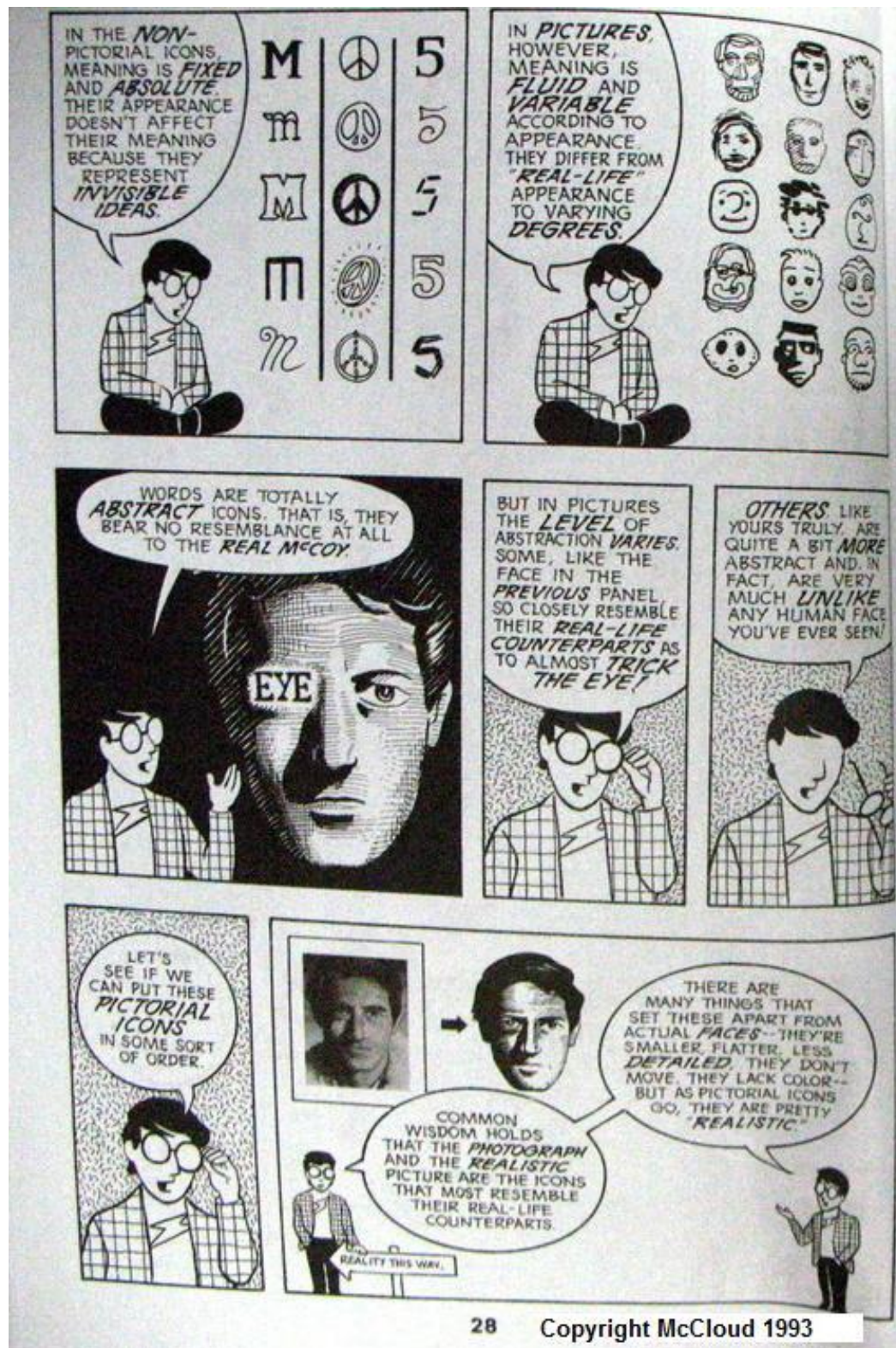
REFLECTION:**RESOURCES:**

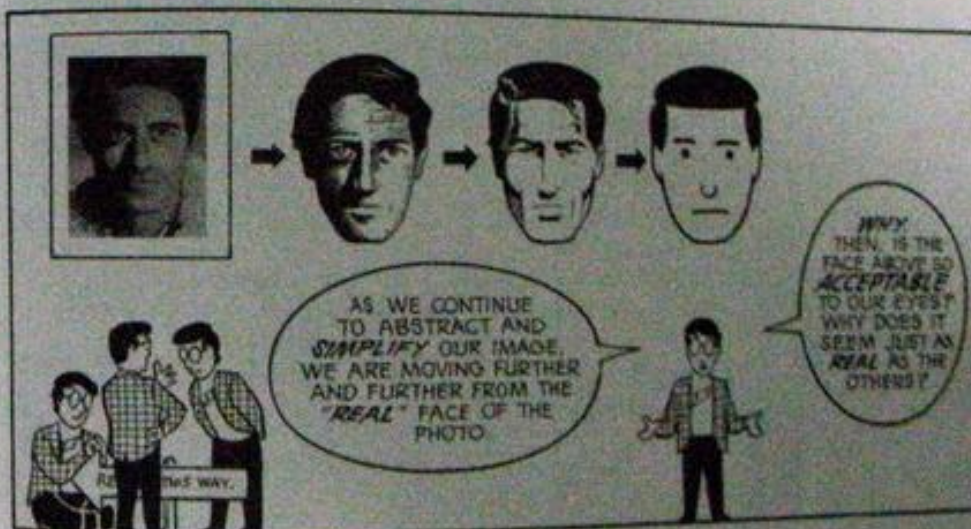
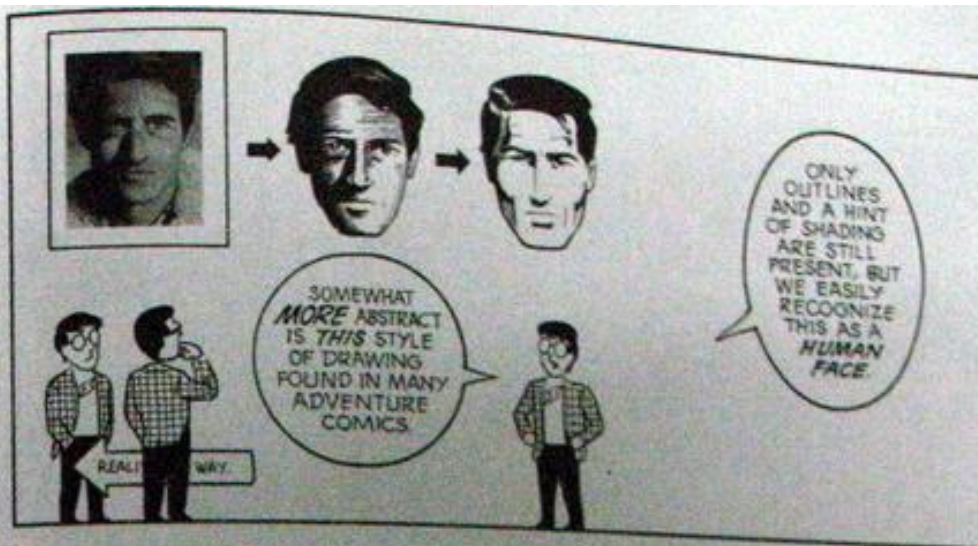
McCloud, Scott. *Understanding Comics: The Invisible Art*. New York, N.Y.: Harper Collins Publisher, 1993. pp.27-49. Print.

APPENDICES

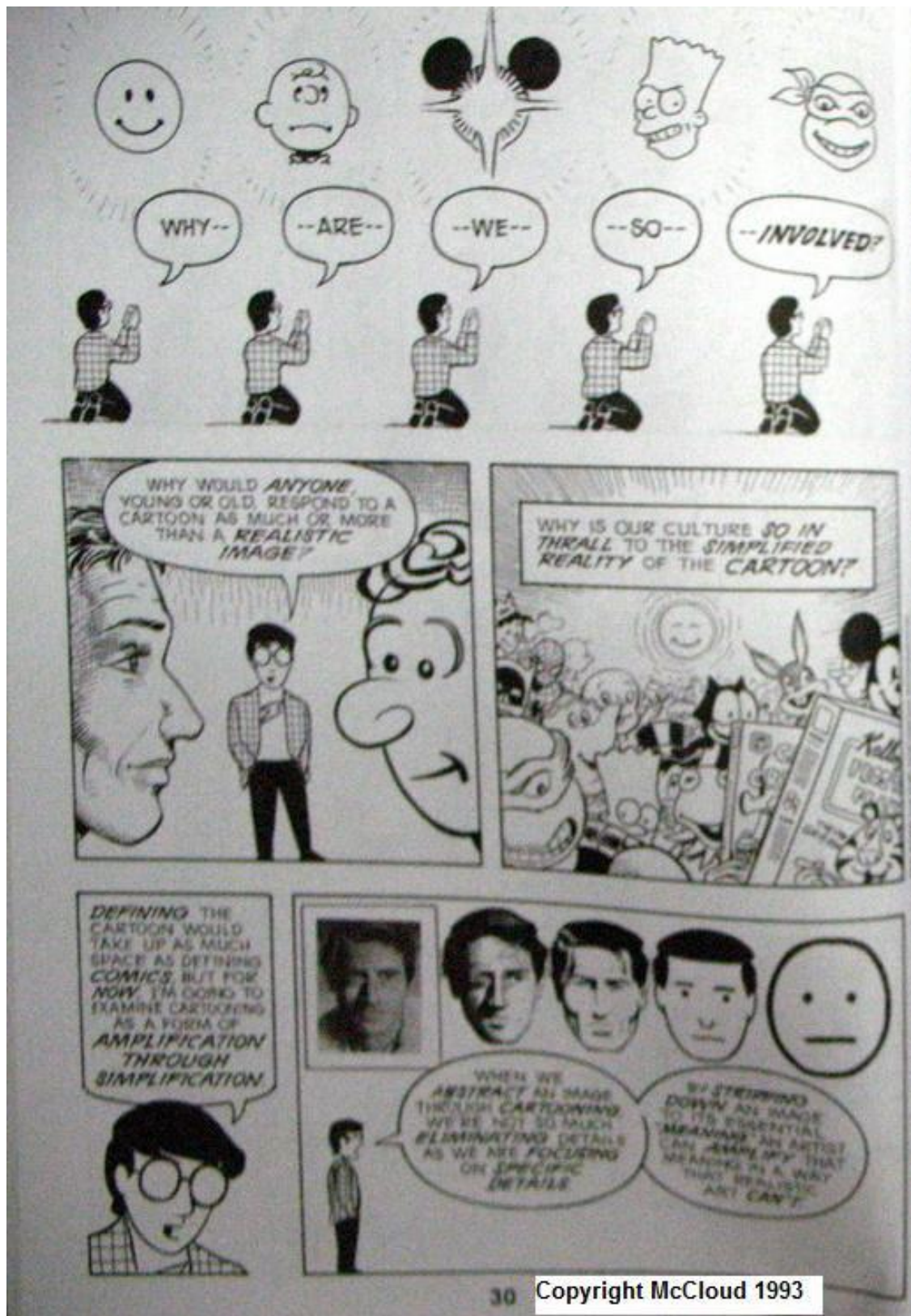
- APPENDIX 14.1 – (pp. 28-29) 1) Abstraction in comics
- APPENDIX 14.2 – (pp. 30-31) 2) Simplification & Universality in comics
- APPENDIX 14.3 – (pp. 34-37) 3) Self Identification in graphic novels
- APPENDIX 14.4 – (pp. 38-41) 4) Non-visual awareness and comics
- APPENDIX 14.5 – (pp. 42-43) 5) Character and Setting in comics
- APPENDIX 14.6 – (pp. 44-45) 6) Detailed objectification in comics
- APPENDIX 14.7 – (pp. 46-47.5 + 48/49) 7) Images vs. words
- APPENDIX 14.8 – Exit Slip

Appendix 14.1





Appendix 14.2



FILM CRITICS WILL SOMETIMES DESCRIBE A *LIVE-ACTION* FILM AS A "CARTOON" TO ACKNOWLEDGE THE STRIPPED-DOWN *INTENSITY* OF A SIMPLE STORY OR VISUAL STYLE.

THOUGH THE TERM IS OFTEN USED *DISPARAGINGLY*, IT CAN BE EQUALLY WELL APPLIED TO MANY *TIME-TESTED CLASSICS*. SIMPLIFYING CHARACTERS AND IMAGES TOWARD A *PURPOSE* CAN BE AN EFFECTIVE TOOL FOR STORYTELLING IN *ANY* MEDIUM.

CARTOONING ISN'T JUST A WAY OF *DRAWING*. IT'S A WAY OF *SEEING*!

THE ABILITY OF CARTOONS TO *FOCUS* OUR ATTENTION ON AN IDEA IS, I THINK, AN IMPORTANT PART OF THEIR SPECIAL POWER, BOTH IN COMICS AND IN DRAWING GENERALLY.

ONE A FEW THOUSANDS MILLIONS (MILLIONS) PLUS

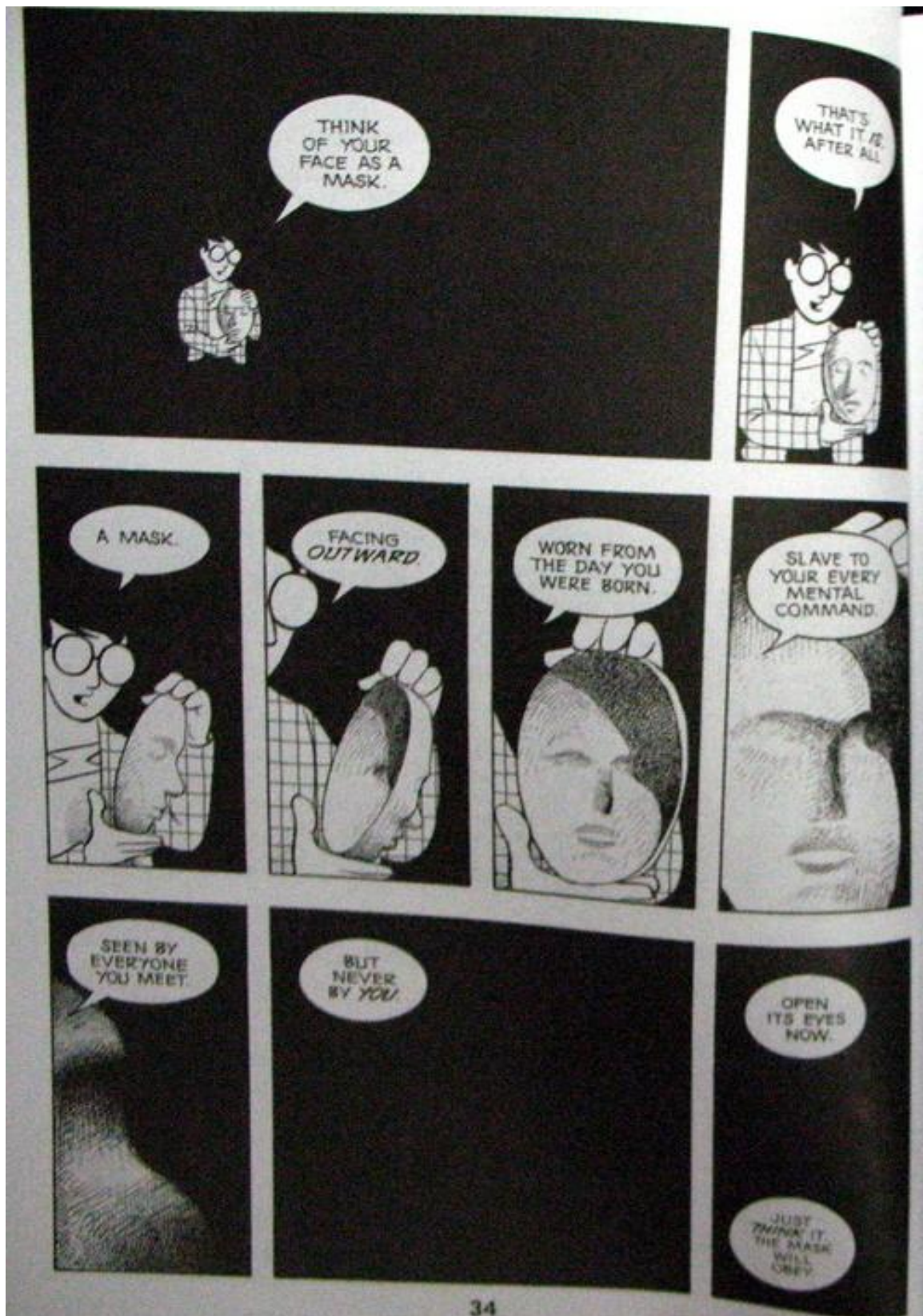
ANOTHER IS THE *UNIVERSALITY* OF CARTOON IMAGERY. THE MORE CARTOONY A FACE IS, FOR INSTANCE, THE MORE PEOPLE IT COULD BE SAID TO *DESCRIBE*.

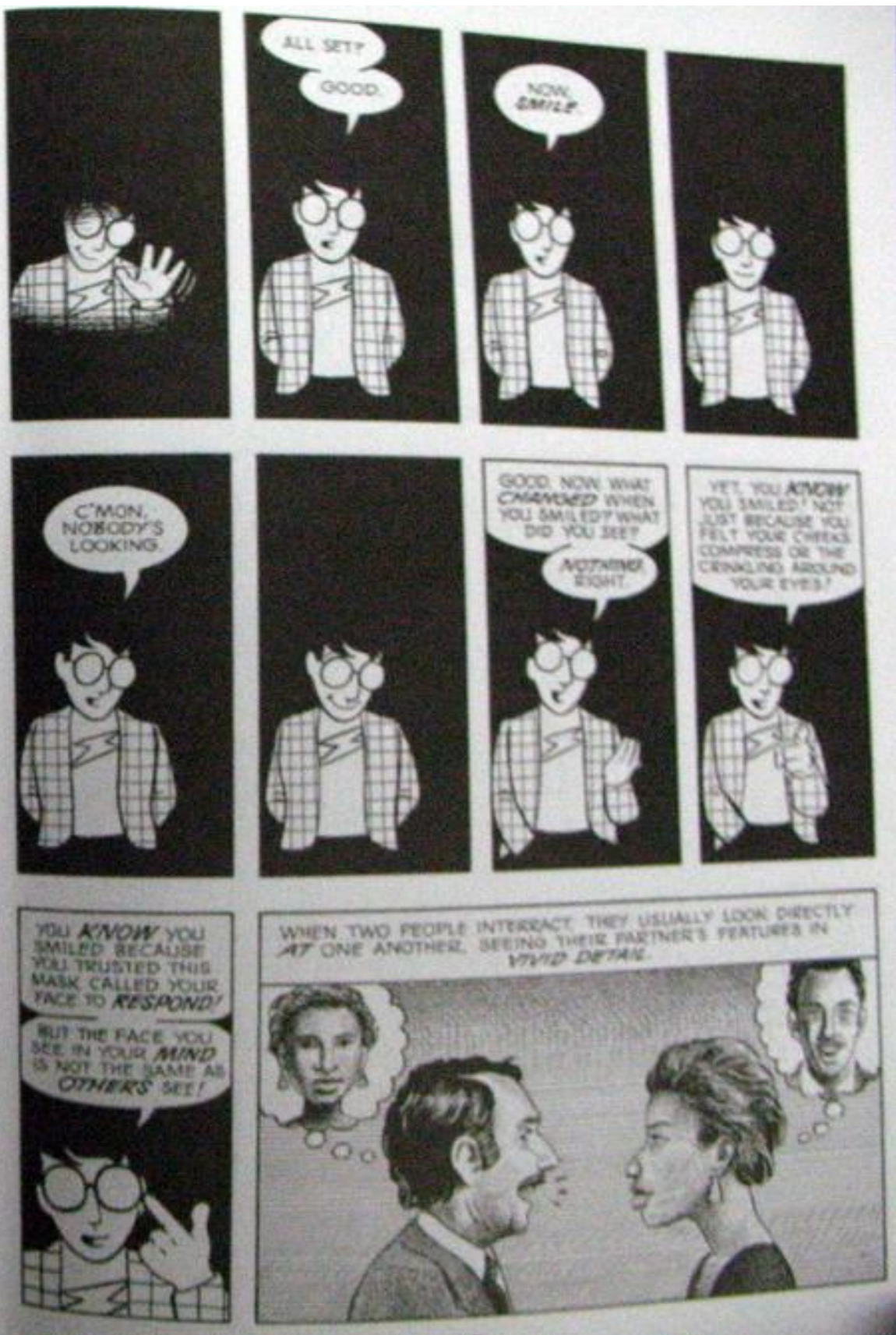
BUT I BELIEVE THERE'S SOMETHING *MORE* AT WORK IN OUR MINDS WHEN WE VIEW A CARTOON—ESPECIALLY OF A HUMAN FACE—WHICH WARRANTS FURTHER INVESTIGATION.

WHAT ARE YOU REALLY SEEING?

THE FACT THAT YOUR MIND IS *CAPABLE* OF TAKING A *CIRCLE*, *TWO DOTS* AND A *LINE* AND TURNING THEM INTO A *FACE* IS NOTHING SHORT OF *INCREDIBLE*!

BUT STILL *MORE* INCREDIBLE IS THE FACT THAT YOU CANNOT *AVOID* SEEING A FACE HERE. YOUR MIND WON'T *LET* YOU!





EACH ONE *ALSO* SUSTAINS A CONSTANT AWARENESS OF HIS OR HER *OWN* FACE, BUT *THIS* MIND-PICTURE IS NOT NEARLY SO VIVID; JUST A SKETCHY ARRANGEMENT... A SENSE OF SHAPE... A SENSE OF *GENERAL PLACEMENT*.



SOMETHING AS *SIMPLE* AND AS *BASIC*...



--AS A *CARTOON*.

THUS, WHEN YOU LOOK AT A PHOTO OR REALISTIC DRAWING OF A FACE--



--YOU SEE IT AS THE FACE OF *ANOTHER*.

BUT WHEN YOU ENTER THE WORLD OF THE *CARTOON*--



--YOU SEE *YOURSELF*.

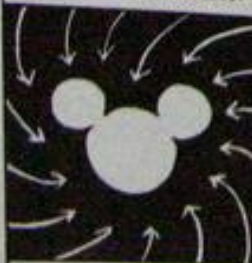
I BELIEVE THIS IS THE *PRIMARY CAUSE* OF OUR CHILDHOOD FASCINATION WITH *CARTOONS* THOUGH OTHER FACTORS SUCH AS *UNIVERSAL IDENTIFICATION, SIMPLICITY* AND THE *CHILDLIKE FEATURES* OF MANY CARTOON CHARACTERS ALSO PLAY A PART.



THE CARTOON IS A *VACUUM* INTO WHICH OUR *IDENTITY* AND *AWARENESS* ARE *PULLED*...



...AN *EMPTY SHELL* THAT WE INHABIT WHICH *ENABLES* US TO TRAVEL IN *ANOTHER REALM*.



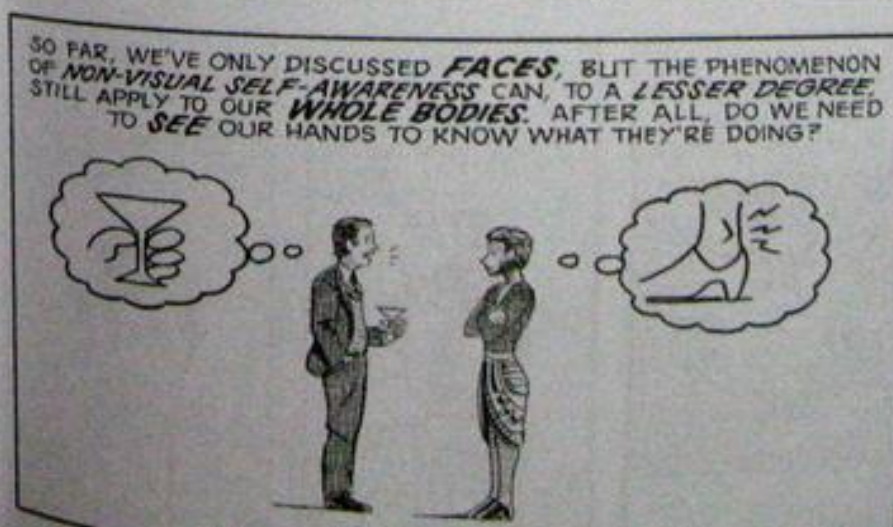
WE DON'T JUST *OBSERVE* THE CARTOON, WE *BECOME* IT!

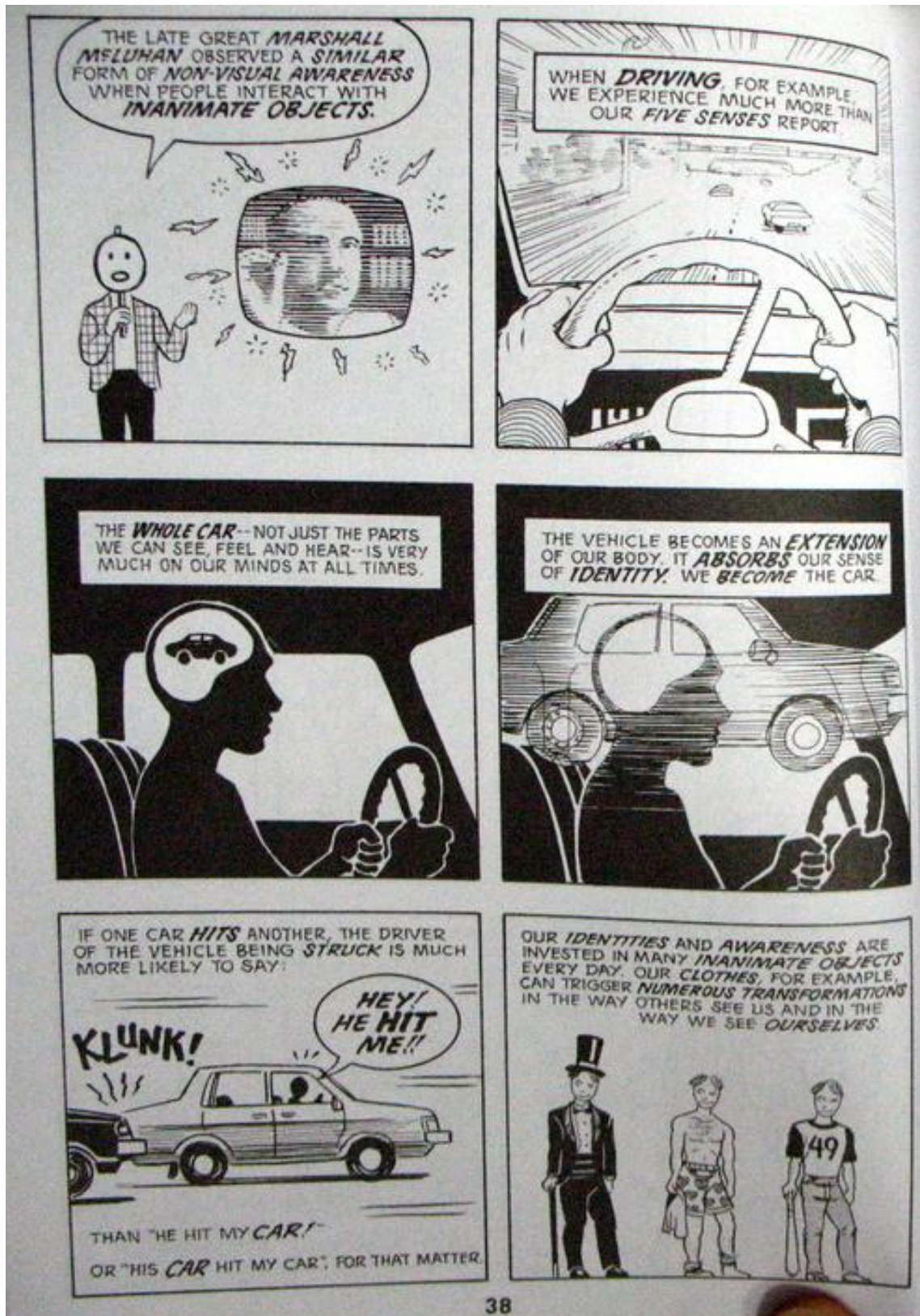
THAT'S WHY I DECIDED TO *DRAW* MYSELF IN SUCH A *SIMPLE STYLE*.

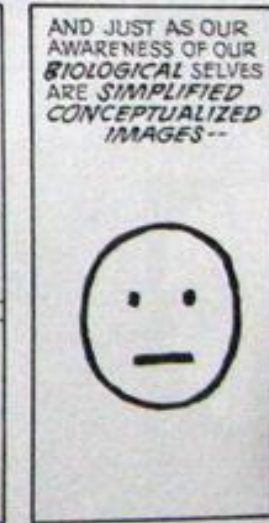
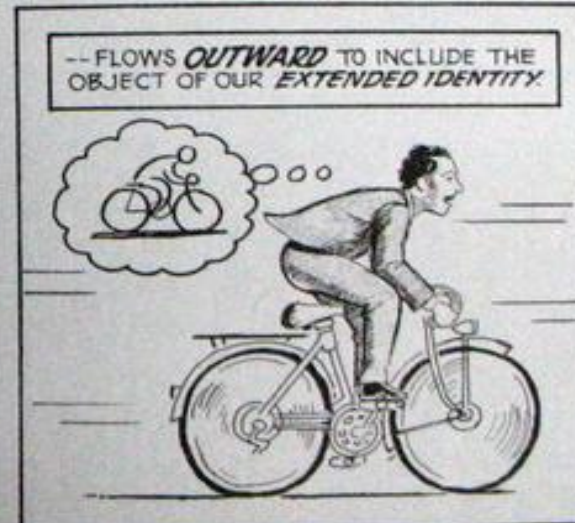


WOULD YOU HAVE *LISTENED* TO ME IF I LOOKED LIKE *THIS*??









OUR IDENTITIES BELONG *PERMANENTLY* TO THE *CONCEPTUAL* WORLD. THEY CAN'T BE *SEEN, HEARD, SMELLED, TOUCHED* OR *TASTED*. THEY'RE MERELY *IDEAS*. AND *EVERYTHING ELSE*--AT THE START--BELONGS TO THE *SENSUAL* WORLD, THE WORLD *OUTSIDE* OF US.



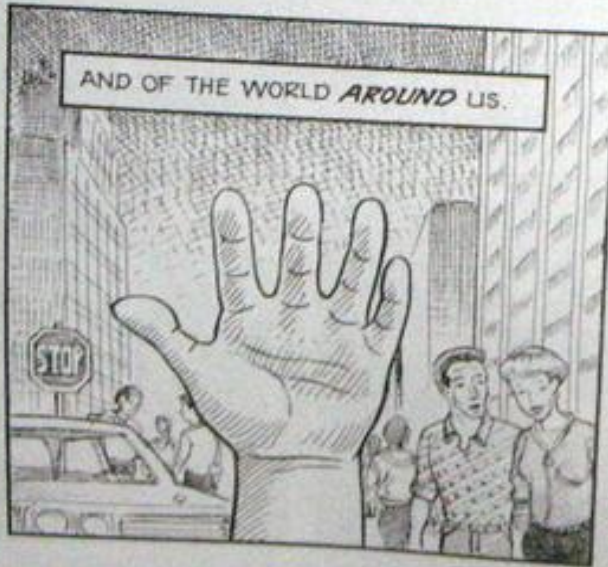
GRADUALLY WE REACH *BEYOND* OURSELVES.



WE ENCOUNTER THE *SIGHT, SMELL, TOUCH, TASTE* AND *SOUND* OF OUR OWN BODIES.



AND OF THE WORLD *AROUND* US.



AND SOON WE DISCOVER THAT OBJECTS OF THE *PHYSICAL* WORLD CAN *ALSO* CROSS OVER--



--AND POSSESS IDENTITIES OF THEIR OWN.



OR, AS OUR *EXTENSIONS*--

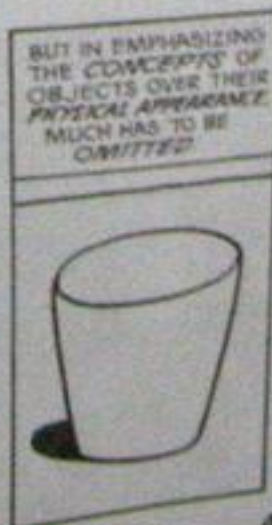
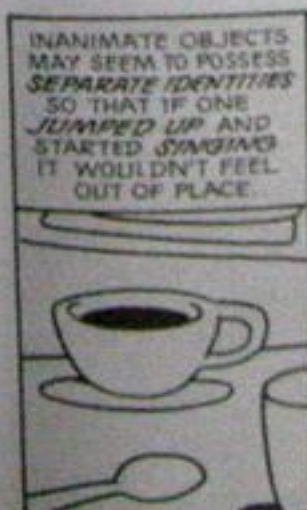
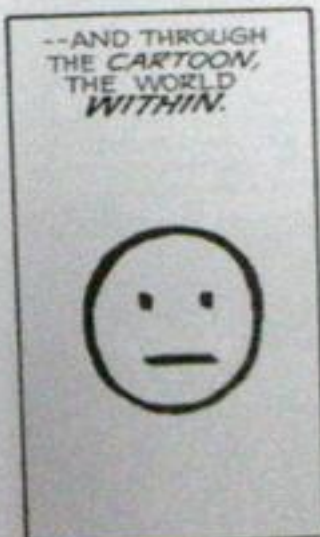


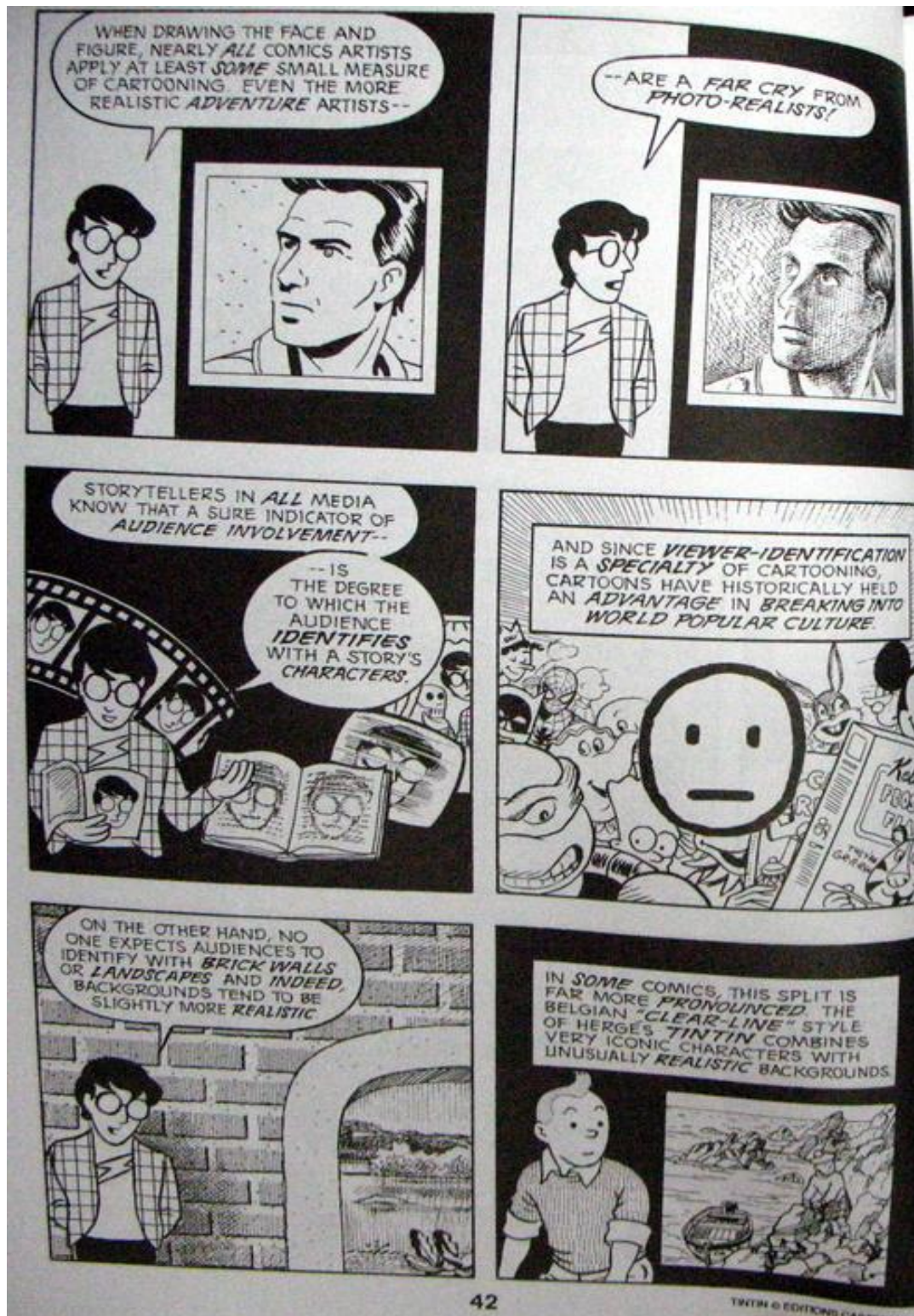
--BEGIN TO GLOW--



--WITH THE LIFE--







THIS COMBINATION ALLOWS READERS TO *MASK* THEMSELVES IN A CHARACTER AND SAFELY ENTER A SENSUALLY STIMULATING WORLD.



ONE SET OF LINES TO *SEE*.
ANOTHER SET OF LINES TO *BE*.



IN THE WORLD OF *ANIMATION*, WHERE THE EFFECT HAPPENS TO BE A PRACTICAL *NECESSITY*, DISNEY HAS USED IT WITH IMPRESSIVE RESULTS FOR OVER 50 YEARS!



IN *EUROPE* IT CAN BE FOUND IN MANY POPULAR COMICS, FROM *ASTERIX* TO *TINTIN* TO WORKS OF *JACQUES TARDI*.



IN *AMERICAN* COMICS, THE EFFECT IS USED FAR LESS *OFTEN*. ALTHOUGH IT HAS CREPT UP IN THE WORKS OF ARTISTS AS DIVERSE AS *CARL BARKS*, *JAIME HERNANDEZ* AND IN THE TEAM OF *DAVE SIM* AND *GERHARD*.



CHARACTER © DAVE SIM

IN *JAPAN*, ON THE OTHER HAND, THE MASKING EFFECT WAS, FOR A TIME, VIRTUALLY A *NATIONAL STYLE*!



THANKS TO THE *SEMINAL INFLUENCE* OF COMICS CREATOR *OSAMU TEZUKA*, JAPANESE COMICS HAVE A LONG, RICH HISTORY OF ICONIC CHARACTERS.



BUT, IN RECENT DECADES JAPANESE FANS ALSO DEVELOPED A TASTE FOR *FLASHY, PHOTO-REALISTIC ART*.



ART © HAYASHI

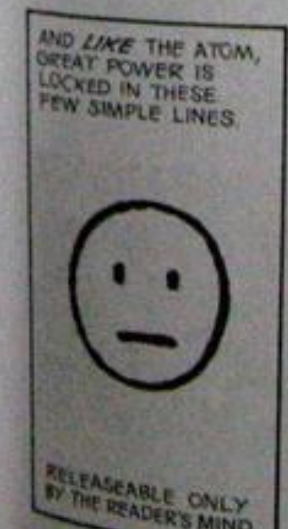
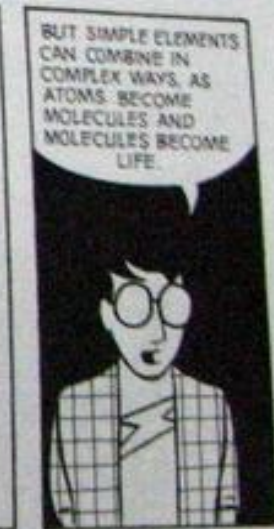
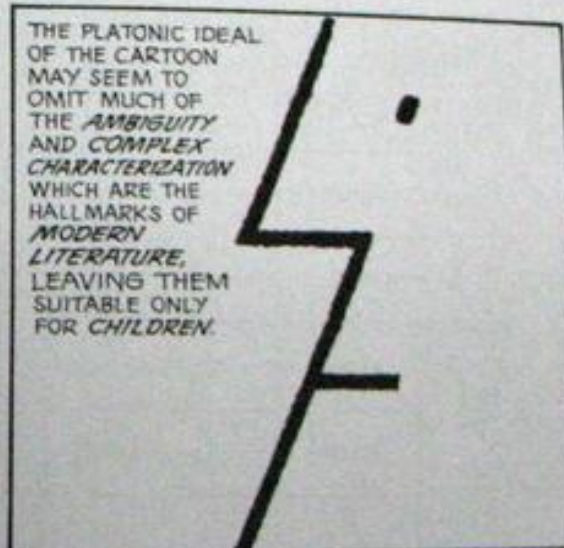
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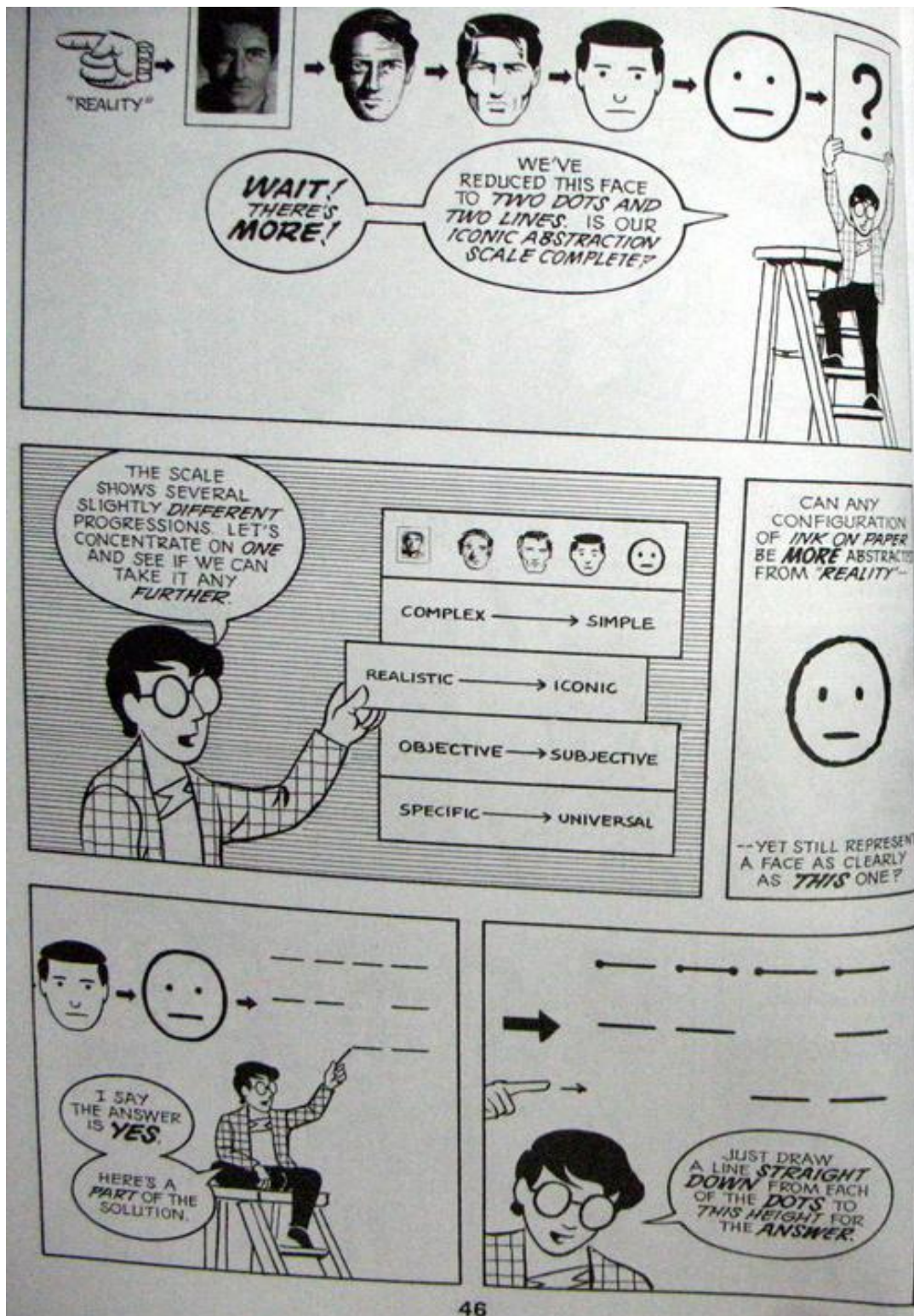


SEE PAGE 216 FOR COPYRIGHT INFORMATION



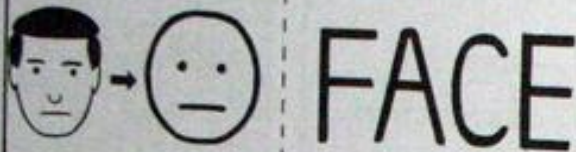
MAUS © AND TM ART SPINGELMAN







BOTH ARTIST AND WRITER BEGIN, HANDS JOINED ACROSS THE GAP, WITH A COMMON PURPOSE: TO MAKE COMICS OF "QUALITY"



THE ARTIST KNOWS THAT THIS MEANS MORE THAN JUST *STICK-FIGURES* AND *CRUDE CARTOONS*. HE SETS OFF IN SEARCH OF A *HIGHER ART*.



THE WRITER KNOWS THAT THIS MEANS MORE THAN JUST *OOF! POW! BLAM!* AND *ONE-A-DAY GAGS*. SHE SETS OFF IN SEARCH OF SOMETHING *DEEP*.



IN MUSEUMS AND IN LIBRARIES, THE ARTIST FINDS WHAT HE'S LOOKING FOR. HE STUDIES THE TECHNIQUES OF THE *GREAT MASTERS OF WESTERN ART*. HE PRACTICES *NIGHT AND DAY*.

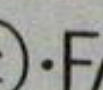
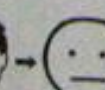


SHE *TOO* FINDS WHAT SHE'S LOOKING FOR, IN THE *GREAT MASTERS OF WESTERN LITERATURE*. SHE READS AND WRITES *CONSTANTLY*. SHE SEARCHES FOR A VOICE *UNIQUELY HERS*.



FINALLY, THEY'RE READY. BOTH HAVE *MASTERED THEIR ARTS*. HIS BRUSHSTROKE IS NEARLY *INVISIBLE* IN ITS SUBTLETY. THE FIGURES ARE PURE *MICHAELANGELO*. HER DESCRIPTIONS ARE *DAZZLING*. THE WORDS FLOW TOGETHER LIKE A *SHAKESPEAREAN SONNET*.

THEY'RE READY TO *JOIN HANDS* ONCE MORE AND CREATE A *COMICS MASTERPIECE*.

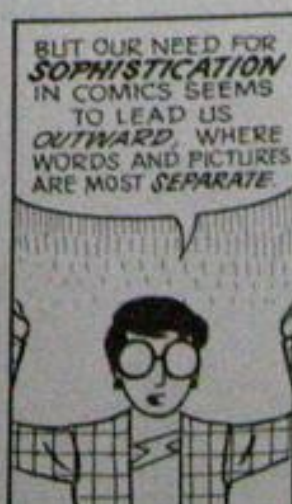
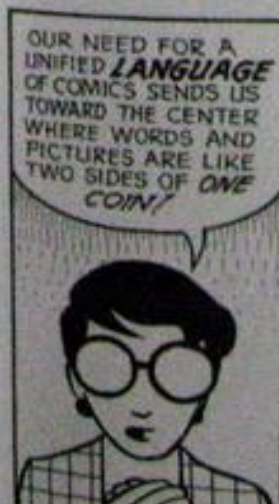
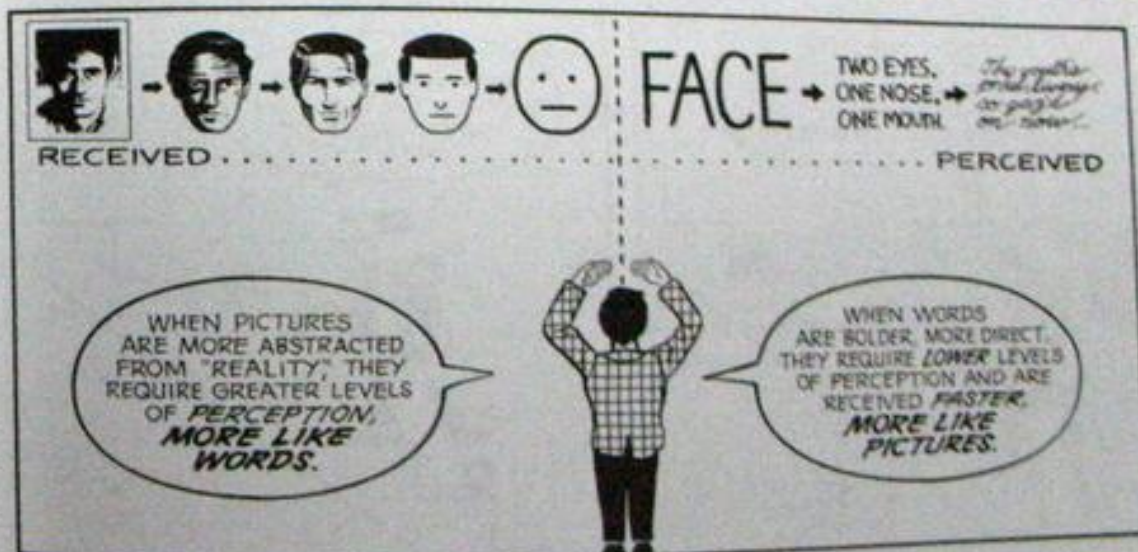


FACE

TWO EYES,
ONE NOSE,
ONE MOUTH

*The simple
visual language
of gag &
one-liner...*





Appendix 14.8

Exit Slip

One thing I knew or now about the topic _____
is _____

One thing I want to know in order to summarize the topic
is _____

Name

Exit Slip

One thing I knew or now about the topic _____
is _____

One thing I want to know in order to summarize the topic
is _____

Name

LESSON 15

MINISTRY EXPECTATIONS:

Strand(s): Writing, Media Studies

Overall Expectations:

- Writing – 1. Developing and Organizing Content
- Media Studies – 3. Creating Media Texts

Specific Expectations:

- Writing – 1.5 Reviewing Content
- Media Studies – 3.4 Producing Media Texts

ENDURING UNDERSTANDING ADDRESSED:

Students will understand that they are subconsciously engaged with reading both written and graphic texts.

Students will understand that they can make their comics engaging by varying simplicity and detail in interesting ways.

ESSENTIAL QUESTION(S) ADDRESSED:

Why are comics so attractive to read?

How can I make my comic interesting?

KNOWLEDGE :

Students will become more aware of the way they read both for understanding (as of the informational text in the lesson) and for entertainment.

SKILLS:

After this lesson, students will be able to read both graphic and written texts with more cognitive awareness and to better analyse both types of text for understanding.

DIFFERENTIATED INSTRUCTION:

1) *Readiness*: Students will have had 3 exposures to the gist of this otherwise challenging graphic text through MINDS ON and by beginning the activity during last class.

2) *Interest*: Several well-known cartoon icons are depicted in the texts. Working on their own comics will elicit a high level of interest.

3) *Learning Profile/Style*: Students have the choice between various roles in the group to match their learning style.

ASSESSMENT TOOLS/ STRATEGIES USED:

AforL happens when the teacher recollects the Exit Slips from last class, which function as K/W/L sheets

AasL happens informally when students compare work and ask clarifying questions.

LEARNING GOALS:

To understand complex ideas through graphic and collective supports

To hone narrative creation skills

<p>MATERIALS/RESOURCES/PRE-PLANNING: <i>Print and electronic resources: see resource list after lesson</i> <i>Pre-planning:</i> -arranging the classroom seating - book computer lab several weeks in advance. - return students K/W exit slips so they can see what they learned.</p>	<p>AGENDA: MINDS ON: Example of summary page Summary page completion and sharing Working on comic strips</p>
<p>MINDS ON: 5 minutes Scott McCloud: 24-26 analysed together on overhead (APPENDIX 15.1). Present an example of the collective summaries the students are making (APPENDIX 15.2).</p>	
<p>ACTION: Pt. 1 – 25 minutes Allow groups 5 minutes to finalize their rough sentences. Pair up two groups and have them read their summaries to each other allowing a minute for clarifying questions after each exchange. Give groups another 5 minutes to decide if they want to change anything in light of their peers’ questions. Have a spokesperson for each group read their summary in order.</p> <p>Return exit slips to students and ask for a show of hands to indicate how informed they now feel (1 hand = a little, 2 hands = a lot, no hands = not at all). Ask students to write any questions they still have on the back of their slips. Teacher may recollect these to decide if a short review needs to be done the next class day. Chart papers are posted in order around the room .</p> <p><i>Pt. 2- 35 minutes.</i> Remind students that they have tackled some really complex information with the help of images. Now it’s time to work on their own comic strips, remembering that the more they develop their characters, the more deeply others will engage with it. However, as we’ve learned, simple iconic characters appeal broadly to the subconscious.</p> <p>Proceed to computer labs. Remind the students that their comic strip (culminating assignment) is due in one week and that anyone who would like to meet with you during the period can do so while other students work on their comic strips. When not meeting with a student, circulate the room giving feedback and encouragement.</p>	
<p>CONSOLIDATION: 5 minutes Exit Slip (APPENDIX 15.3)</p>	
<p>ACCOMMODATIONS & MODIFICATIONS: <i>See Character: Lesson 4 (first half of this lesson)</i></p>	

REFLECTION:

RESOURCES:

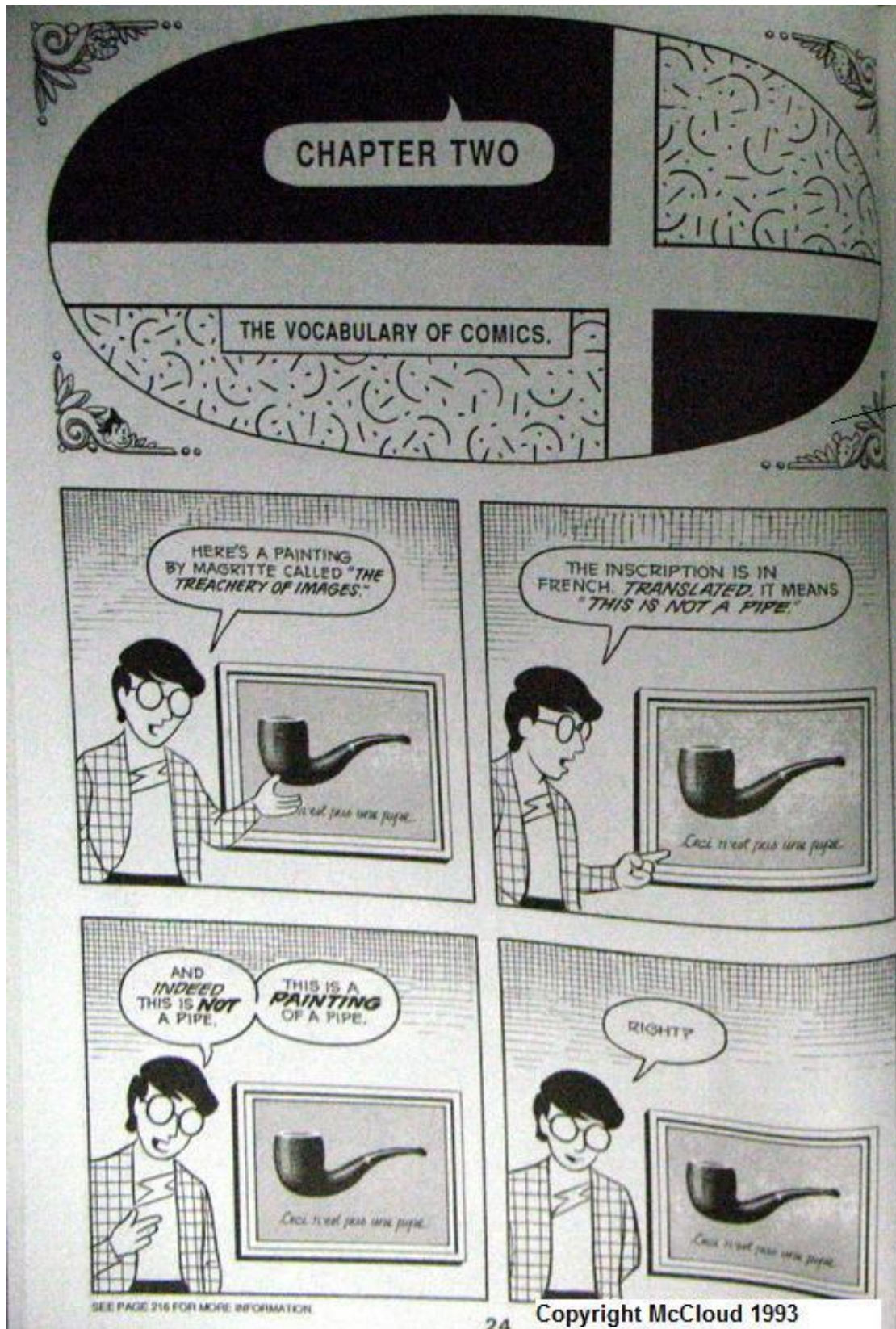
McCloud, Scott. *Understanding Comics: The Invisible Art*. New York, N.Y.: Harper Collins Publisher, 1993. pp.27-49. Print.

APPENDICES:

APPENDIX 15.1 – *Understanding Comics* 24-26

APPENDIX 15.2 – Summaries

APPENDIX 15.3 – Exit Slip





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Appendix 15.2

“Images” A printed copy...of a drawing...or a painting...of a pipe.

“Treachery” – tricky, unfaithful



Fascimilie

“This is not a pipe”: The viewer sees something that is not actually there

Comic readers “hear” the characters.

No one is speaking in a comic!

Images can fool viewers into believing they are actual things. Comic readers tend to experience graphic images in the same way they experience real phenomena. Comic characters also take on a lifelike presence in the mind of the viewer.

Appendix 15.3

Exit Slip: *What I have yet to complete on my comic strip:*

- 1.
- 2.
- 3.

If I have enough time, I would also like to do the following:

Number of hours (minimum) and time period within which I plan to work on my comic strip each day until it is completed:

(eg. 2 hours from 7pm until 9pm)

Exit Slip: *What I have yet to complete on my comic strip:*

- 1.
- 2.
- 3.

If I have enough time, I would also like to do the following:

Number of hours (minimum) and time period within which I plan to work on my comic strip each day until it is completed:

(eg. 2 hours from 7pm until 9pm)